

GOVERNMENT OF INDIA
ARCHÆOLOGICAL SURVEY OF INDIA
CENTRAL
ARCHÆOLOGICAL
LIBRARY

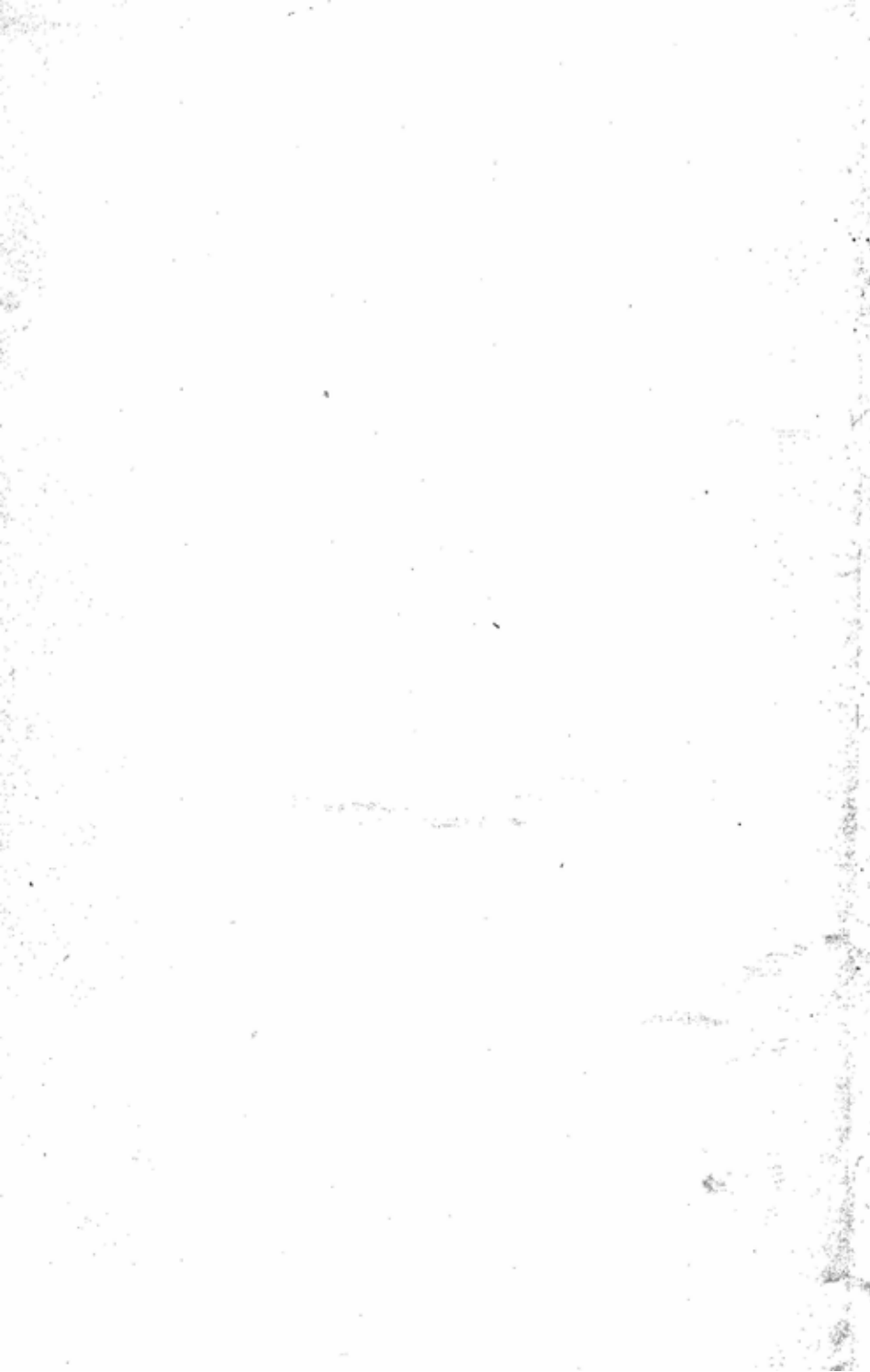
ACCESSION NO. 12287

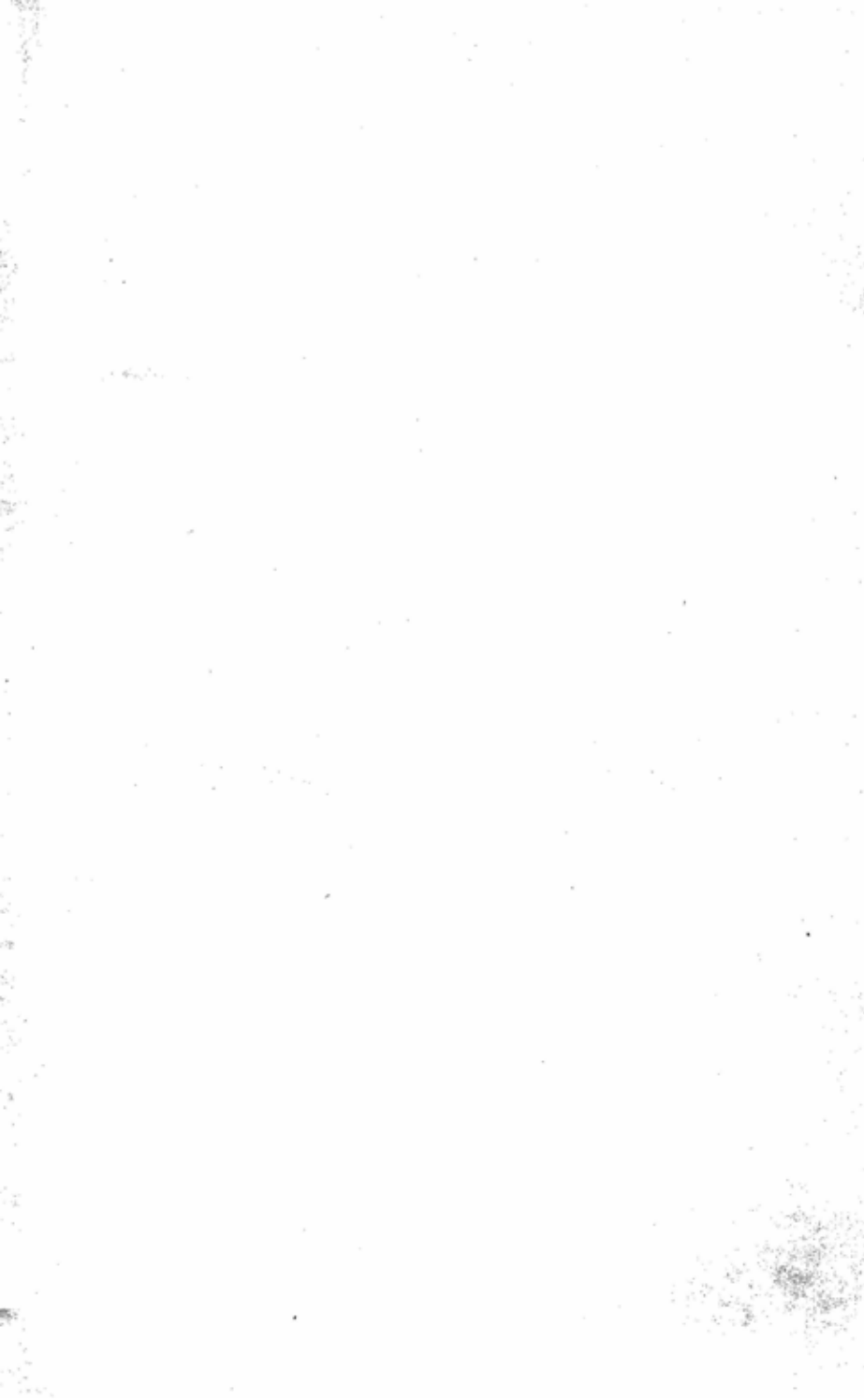
CALL No. 707.40954/I.D.A.

D.G.A. 79

CATALOGUE

Catalogue







Acc. No.
12287

149

EXHIBITION OF INDIAN ART

Held at
THE GOVERNMENT HOUSE
NOVEMBER 6 — DECEMBER 31, 1948



Acc. No.
12287

CATALOGUE

CENTRAL ARCHAEOLOGICAL
LIBRARY NEW DELHI

Acc. No.

Date. 28-2-49

Call No. 700.07454/D.A.

707.40954

I.D.A.

DEPARTMENT OF ARCHAEOLOGY

(Ministry of Education)

NEW DELHI

1948

12287

Date.....31.1.62.....

Call No.....727.....4295/9.D.A.

GENERAL INFORMATION

The Exhibition opens on Saturday, November 6, 1948,
and closes on Friday, December 31, 1948.

Hours of Admission:

Week-days and Sundays: 12 A.M., to 7 P.M.

Wednesdays: 3 P.M., to 7 P.M.

Admission Tickets:

General: Annas four
Children and Students concession: Annas two.
Season tickets: Rupees five.

At the Sales Counter in the Portico

1. Catalogue of the Exhibition.
2. An Album of 24 Reproductions (12"×9") of
Select Exhibits.
3. Picture Post-cards of one dozen exhibits.
4. Photo enlargements of select objects of Indian
art: Rupees two each.
5. Contact photo-prints available at varying rates
according to size.

PREFACE

Art is a chapter of pre-eminent glory in the history of the Indian people: For over 2000 years India has witnessed intense creative activity in the field of sculpture, painting, textile, metal-casting and other minor arts. This rich heritage is being gradually rediscovered both in the West and in India itself. As a means to that end the Royal Academy of Arts took up the idea of holding an Indian Exhibition for the purpose of displaying to the public in the West typical masterpieces of the art of India. Similar exhibitions of Persian and Chinese art were held in 1931 and 1935 in London. They attracted large numbers of visitors and created a better understanding for the art and culture of the countries concerned. The Indian Exhibition was organised on a similar pattern. With the help of the Government of India and the ready co-operation of the various museum authorities, private collectors, Provincial Governments and rulers of States in India, select specimens of Indian art were made available for the London Exhibition and a consignment of 239 cases of Indian art-objects travelled from India to England. The Exhibition remained open at the Burlington House for three months (November 29, 1947 to February 29, 1948). The efforts of the Royal Academy proved very helpful in focussing attention on Indian art.

When the above material was received back from England in June and August 1948, there already had been created a nation-wide interest in these art-objects. The Ministry of Education took this opportunity and decided that prior to its dispersal the Indian art collection, already assembled at the cost of much labour and expenditure in which Government of India itself had made a substantial contribution, should be utilized for an Exhibition of Indian Art at New Delhi with such further addition from untapped sources as may be found necessary. As soon as the plan took definite shape His Excellency Sri C. Rajagopalachari, Governor-General of India, graciously placed the State Rooms in the Government House at the disposal of the Ministry of Education for the purpose of the Exhibition

P R E F A C E

and the Department of Archaeology was entrusted with the work of organising it.

In the new cultural context of the country the Exhibition of Indian Art on the present scale may be considered as an event of national value. It appears as the first serious attempt towards stock-taking of the art heritage of India. Moreover an Exhibition of this kind may prove to be an instrument of prime importance for vitalising the future cultural programme of the country. There is no argument which carries greater persuasion with it in favour of a country's ideals and way of life than its art and Indian art richly documenting the past culture of India has a unique position in this respect as revealing the mind of the Indian people.

The exhibits have been chosen for their intrinsic æsthetic appeal and stand out as symbols of something great executed by unknown masters which once moved millions by their emotional and spiritual appeal. Each specimen seems to offer a rich feast to the eye; the cumulative effect of such gorgeous display is likely to impart a status to art in the cultural life of new India. In London the collection was considered by far the largest and most comprehensive Exhibition of the art of India ever seen in Europe. Undoubtedly so representative a display of India's art has never before been brought together under a single roof, ranging from the Indus Valley civilization of the 3rd millennium B.C. down to sculptures and bronzes of the late medieval period and Mughal, Rajasthani and Pahari paintings of the later centuries.

EXHIBITION OF INDIAN ART

PRESIDENT

The Hon'ble Maulana Abul Kalam Azad, Minister of Education.

VICE-PRESIDENT

H. E. Mrs. Sarojini Naidu, Governor of U. P.

EXECUTIVE COMMITTEE

Dr. Tara Chand, Secretary, Ministry of Education.
(Chairman).

Sri P. C. Chaudhuri, Secretary, Ministry of Information & Broadcasting.

Mr. Humayun Kabir, Jt. Educational Adviser, Ministry of Education.

Col. B. B. Chatterji, Military Secretary to H. E. the Governor General of India.

Sri Rameshwar Dayal, Deputy Commissioner, Delhi.

Sri Baroda Ukil.

Dr. N. P. Chakravarti, Director General of Archaeology in India.

Dr. K. N. Puri, Superintendent, Department of Archaeology.

Dr. V. S. Agrawala, Superintendent, Museums Branch, Department of Archaeology.

HANGING COMMITTEE

Dr. N. P. Chakravarti.

Sri Anil Roy Choudhuri, New Delhi.

Sri D. Badri.

Sri Krishna Deva.

Dr. K. N. Puri.

Sri J. K. Roy.

Dr. V. S. Agrawala.

EXHIBITION OF INDIAN ART

PUBLICITY COMMITTEE

Sri A. S. Iyengar, Principal Information Officer.

Sri C. L. Bhardwaj, Information Officer.

Sri N. A. Lakshmanan, Director General, All India
Radio.

Sri K. Santhanam.

Sri Durga Das, C/o Hindustan Times.

The Editor, Statesman, New Delhi.

SECRETARY

Dr. N. P. Chakravarti.

EXECUTIVE SECRETARY

Dr. V. S. Agrawala.

PROGRAMME OF LECTURES

<i>S.No.</i>	<i>Name.</i>	<i>Subject.</i>	<i>Date.</i>
1.	Sri N. C. Mehta	Himachal Painting	November 7
2.	Sri N. C. Mehta	Indian Art through the Ages.	November 8
3.	Sri O. C. Gangoly	Art of Indian Bronzes	November 9
4.	Sri O. C. Gangoly	Masterpieces of Rajasthan Painting.	November 10
5.	Dr. Stella Kramrisch	Hindu Temple and its Magnificent Statuary.	November 17
6.	Dr. V. S. Agrawala	Art in the Gupta Age. (Hindi).	November 20
7.	Sri Krishna Deva	Gandhara Art	November 29
8.	Dr. Moti Chandra	Art Fabrics of India	December 4
9.	Dr. Moti Chandra	Western Indian School of Painting.	December 6
10.	Sri Rai Krishnadasa	Indian Painting—Mughal School. (Hindi).	December 8
11.	Dr. V. S. Agrawala	The Indian Potter and his Art. (Hindi).	December 15
12.	Sri Karl Khandalawala.	Early Indian Sculpture	December 19
13.	Sri Karl Khandalawala.	Art of the Indian Wood and Ivory Carvings.	December 20
14.	Dr. K. N. Puri	Art of the Indus Valley	December 27

Lecture Nos. 2, 4, 8 and 12—at the Government House at 7 P.M.
(By invitation).

Other lectures : Open to public—at 6-30 P.M. in the Administrative Intelligence Auditorium, 'B' Barrack, Queensway (near Connaught Place), New Delhi.

INTRODUCTION

The Exhibition of Indian Art in presenting a comprehensive collection of the select objects of Indian art in its various branches shows that India can take her due rank as a first-class artistic power. Through the efforts of distinguished art critics, spread over more than a quarter of a century, the smoke-clouds which long obscured the achievements of Indian art have been cleared and it is now generally recognised that the art of India is of unique interest in the history of human endeavour. Indian art holds up a mirror for the comprehension of all that India has stood for through the ages. For a sympathetic understanding of the religious thoughts and the æsthetic emotions of the Indian people the art creations of India, so richly felt and exquisitely expressed, provide an infinite range of material both in form and colour. As years go by, the creative quality of Indian genius will be better appreciated through her art heritage. Art and life in India have moved in intimate hand-clasp and the great periods of Indian history have left behind their permanent impress in the visible creations of their respective arts. To understand India we must enter the threshold of art, and a new radiant world of beauty will unfold itself to our vision with a rich record of emotional and spiritual experiences.

The history of this art opens in the third millennium B.C. as revealed by the remains of a rich civilization at Mohenjo-daro in Sind and Harappa in the Punjab. The beautiful objects of domestic use unearthed there reflect the sophisticated and refined taste of their makers. That the artists of the Indus Valley had fully grasped the essential elements of form and decoration is apparent in the patterns of painted pottery based on geometrical and animal forms and also in the statuary figures of steatite, faience and clay, of which an assorted group is displayed. The art of metal-casting as well as carving in stone had also attained skilled development. The bronze dancing girl from Mohenjo-daro with supple movement and the two male torsos from Harappa with excellent modelling show that both sculpture and bronze were developed as characteristic art forms at the very outset of Indian art

INTRODUCTION

history. The animal figures on the Indus Valley seals mostly of steatite are typical of natural and vigorous expression.

SCULPTURE

Between the proto-historic art of the Indus Valley and the historical Mauryan period (4th—3rd century B.C.) intervenes a big gap awaiting to be filled up by actual remains of material culture. But in the third century B.C. we meet with Indian stone sculpture springing up into full magnificent form like Minerva born in panoply. For triumphant execution, technical skill and expressive symbolism, Mauryan sculpture occupies a unique place in the history of Indian art. The Lion Capital at Sarnath is an outstanding example of the power and eloquence of Mauryan art. A significant poem in stone, it was due to the rare conception of a master-mind. Its symbol language is simple but emphatic. It consists of four addorsed lions facing cardinally, emblems of triumphant power, and four racing animal figures alternating with four wheels, typifying the thread of unity underlying human diversity. These rest on a lotus with inverted petals, the fountain head of life and creative inspiration, and the whole serves as the firm seat for a crowning Dharmachakra, the symbol of universal Law. The huge stone bull which once surmounted a tall Asokan pillar at Rampurva in Bihar is another masterpiece of Mauryan sculpture, informed with vigour and natural expression and forming the main centre of attraction in the Exhibition (Cat. No. 69). Besides this refined court-art, there also existed an archaic religious art based on a wide-spread cult of tutelary deities, Yakshas and Yakshis, true representatives of the dominant energy and the spirit of spacious freedom that characterised the early settlers on land. The divine majesty of such figures as the Parkham Yaksha, Patna Yaksha (Cat. No. 70) and the female Yakshi figure from Didarganj (Cat. No. 71) is apparent by their size, massive volume and magnificent form, rather than in spiritual expression.

This popular art entered a phase of intense activity in the 2nd century B.C. when under the direct influence of Buddhism a synthesis between the higher and lower forms

INTRODUCTION

of beliefs suitable to Indian genius resulted in the rich sculpture preserved on the railings and gateways of the monumental stupas of Sanchi and Bharhut. Royalty and peasantry, animals and plant-life crowd together in common respectability on the stupa bas-reliefs which constitute a kaleidoscopic record of early Indian religion and life. The beautiful marble slabs of the stupas of Amaravati and Nagarjuni-konda (c. A.D. 100–300) continue the same inspiration and art-traditions in increasingly elegant forms.

At the turn of the first century a vital and prolific school of Indian sculpture sprang up at Mathura distinguished on the one hand by remarkable statuary illustrative of sectarian belief, and on the other by a common heritage of beautiful figure sculpture of which the best examples are women carved on railing pillars. They portray scenes of happy female life in the company of birds, flowers, trees and flowing streams, and in the words of an ancient writer 'stand in delicate poses and sportive attitudes with nimble waists and firm breasts, stealing the hearts of gods and men as it were with their teasing glances'. A few of the most typical examples are shown in the Exhibition, e.g., a girl holding a cage and playing with a parrot (Cat. No. 94), an Amazon palace guard holding a sword (Cat. No. 91), a youthful girl bathing under a waterfall dashing on her back and rippling away (Cat. No. 92).

The formative school of Mathura found its fulfilment in the Gupta Age (4th–5th century A.D.) which ushered in the Golden Age of Indian art. The sensuous freedom and plasticity of Mathura figures were now supplanted by restraint, elegance of form and spiritual feeling. The sculpture and painting of this epoch deserve a high place in the history of human art. Indian art had now established an idiom of far-reaching consequence for the art of Asia. The most notable examples of the period are preserved in the great Buddha figures of Mathura (Cat. No. 134), Sarnath and Ajanta, which represent immortal specimens symbolising the ideals of a whole age. The faces are robed in spiritual ecstasy and the smiling countenance adequately conveys the divine compassionate love of the Buddha towards all beings. The universal consciousness of beauty apparent even in

INTRODUCTION

minor figures of clay and moulded bricks was the distinguishing feature of this age and the best Gupta sculpture presents a perfect synthesis of beautiful form with lofty spiritual expression.

The monumental and powerful sculpture of the medieval period (8th–12th century), marks a true revival and an outburst of Hindu cultural resurgence. The temples of Ellora, Elephanta (8th century A.D.), and of Khajuraho and Bhuvanesvara (11th century A.D.) are rich in splendid sculpture. The figured reliefs in these rock-cut and structural temples, informed with vigour and spiritual poise, constitute a national epic illustrating the theme of the eternal struggle between the *Devas* and the *Asuras*, in which the great deities Siva and Vishnu take their due share and triumph over the forces of darkness and evil. The mythical themes are significant as explaining the patterns of human actions. A few detached sculptures available for the Exhibition provide typical illustrations. The sculpture of the medieval period merged into and indeed shaped the character of its architecture. Several specimens from Bhuvanesvara, e.g., a girl writing (Cat. No. 190), mother fondling a child (Cat. No. 188), a woman engaged in toilet (Cat. No. 189), are superb examples of secular sculpture skilfully integrated to the atmosphere of the religious temples.

The Hoysala art of Mysore in the 12th–13th century is well represented in the Exhibition by some very charming specimens. The sculpture is executed in a fine-grained, dark chloritic schist which lends itself to an unlimited elaboration of detail and decoration, more appropriate to metal-work than stone. The figure of a huntress clad in bark and foliage straightening an arrow before taking aim is full of romantic charm (Cat. No. 204). The stream of Indian sculpture dries up during the Mughal period, but is transfigured into vital and extensive schools of pictorial art.

BRONZES

The art of metal casting is of great antiquity in India of which the first examples with effective idiom are revealed in the Indus Valley (Cat. No. 1, bronze dancing figure).

INTRODUCTION

Other early smaller figures hail from Taxila of about the 1st-2nd century A.D. Bronzes in the Gupta period attained a rank equal in merit to the best pieces of sculpture and painting, as typified in the life-size Buddha image from Sultanganj (Bhagalpur), now in the Birmingham Art Gallery, and in the beautiful Brahma image from Mirpurkhas stupa, Sind. From about the 8th century onwards metal images became specially popular. Elegance of form and spiritual expression show the superior standard of the bronzes from Kurkihar and Nalanda in the Pala period. A bronze figure from C. P. representing the Buddhist goddess Tara (Cat. No. 316) is a fine specimen of Pala style of about the 9th century A.D.

The finest examples, however, were made during the Chola period, between the 10th and 13th century. The highly specialized craftsmen (*sthapatis*) who practised this art employed the *cire perdue* or "lost-wax" process, so called from the fact that the wax model which served as the core of operation was lost or drained out before the actual casting took place. The subject was first modelled in wax, then coated with clay. Next the wax was melted out leaving a mould behind into which liquid metal was poured to cast a solid image. But if a hollow image was intended, the subject would be first modelled in clay and then the core was coated with wax, and the wax in turn covered with a negative of clay. This was used for casting after the wax was drained out by heating. With the former simple method have been produced the masterpieces of south Indian bronzes. The most outstanding of them is Siva Nataraja illustrating the process of world creation and dissolution in terms of dance rhythm. Encircled with a halo of flames, the deity sounds the *damaru* with one hand, bears the consuming fire in the other, and the two other hands are held in the pose of protection (*abhaya*) and energising (*kriya*). His right foot tramples upon the demon of ignorance and the left leg swings in the air in token of rhythm. As observed by Coomaraswamy 'the Nataraja type is one of the great creations of Indian art, a perfect visual image of Becoming, an adequate complement and contrast to the Buddha type of pure Being. The movement of the dancing figure is so admirably balanced that while it fills all space, it seems nevertheless to be at rest in the sense that a spinning top or a gyrostat is at rest'.

INTRODUCTION

The other main types include images of Brahmanical gods and goddesses, Parvati, Sridevi, Vishnu, Krishna, Rama, religious saints and figures of royal donors. Siva seated with Parvati with the infant Skanda between them, the Somaskanda form as it is called, is available in several rare versions. The group in the Exhibition (Cat. No. 313) represents one of the highlights of south Indian bronzes of the early Chola period (10th century A.D.). In these groups the austere countenance of Siva as a great Yogi contrasts with the feminine delicacy of Parvati. The few specimens from the Gautam Sarabhai collection of Ahmadabad reveal rare quality of the metal-casting art of the south, specially the figures of Parvati (Cat. No. 334) and the Chola Queen (Cat. No. 335) betraying inexhaustible charm, belong to the best works of medieval figure sculpture. The art continued to flourish during the period of the Vijayanagar kings (14th to 16th century) and even later, but in a heavy and conventionalised form.

PAINTING

Indian painting represents the truest expression of the Indian genius being a comprehensive record of the religious and emotional experiences of the people. The fresco paintings of Ajanta caves (1st century B.C.—7th century A.D.) not only impress by their epic vastness, but present a rich picture of the drama of ancient Indian civilization enacted in the palaces of the kings and homes of the commoners, both engaged in a quest for the beautiful and spiritual values of life. The brilliant culture of the Golden Age of Indian history is preserved in visual documentation on the walls of the Ajanta caves, which with their magical radiance of beauty and colour stand virtually as the national pictorial archives of India. Not only did this painting attain the status of a national art in India, but its influence spread to the neighbouring countries of Central Asia, Burma, Ceylon, China and Japan. The painters of Ajanta had in their vision realised the true glory of the Buddha, the story of whose life was employed by them as a motif to explain the eternal patterns of human life. Men and women of physical nobility are represented as aspiring for the attainment of a higher ideal and the entire fabric of the material world is integrated to this common purpose. One of the

INTRODUCTION

best Ajanta paintings is shown at the Exhibition by a copy in original size and colour representing the Avalokitesvara Padmapani, the Compassionate Buddha of the blue lotus, intent on the salvation of humanity.

The full flowering of the Ajanta school is also apparent in the fresco paintings of Bagh (Gwalior State), Sittannavasal (South India) and Sigiriya (Ceylon). After the 8th century large scale wall painting retreated in favour of miniature paintings as seen in the Pala school (10th—12th century) of Bengal in the east and in the Gujarati school of Western India (11th—16th century), both representing an art of miniature painting in the pages of illuminated manuscripts. The subject of Pala miniatures is Buddhist gods and goddesses and the art is characterised by sinuous lines, subdued tones and simple composition. Its feeling is devotional as developed in the late phase of Mahayana Buddhism. Several palm-leaf manuscripts of the famous Buddhist work *Prajnaparamita*, 'Perfect Wisdom', of the 11th and 12th century A.D. are shown at the Exhibition.

A counterpart of the eastern Pala school was the Gujarati school of miniature painting in Western India revealing a continued history for five centuries (1100 A.D.—1600 A.D.). It is distinguished by an earlier phase of illustrated manuscripts on palm-leaf and a later phase on paper, with best paintings belonging to the period of transition (1350—1450 A.D.), when paper was supplanting palm-leaf. The most notable features of these paintings are angular faces in three-fourth profile, pointed nose, further eye protruding beyond the facial line, an abundance of accessory details and careful ornamentation. The miniatures are generally in small size $2\frac{1}{4}'' \times 2\frac{1}{4}''$, the earlier ones showing the use of brick-red background with a simple colour scheme, and the later ones from the 15th century, the use of blue and gold pigment on a lavish scale. The subject-matter of the paintings is threefold: (1) Jain sacred texts in the early stage, and later on (2) Vaishnava subjects as the *Gitagovinda*, *Bhagavata* (*Krishnalila*) and *Balagopalastuti*, and (3) secular paintings mainly dealing with the theme of love. Of the latter the best example is a roll of cloth of the *Vasantavilasa* (1451 A.D.) with 79

INTRODUCTION

miniatures of great lyrical charm illustrating the glory and hilarity of the Spring. The specimens of this school in the Exhibition are fairly representative including valuable manuscripts of the *Kalpasutra* rendered in gold (Cat. No. 361). A few specimens are almost unique, e.g., a wooden book-cover of the 12th century painted on both sides with scenes of a religious discussion between two rival Jain teachers (Cat. No. 354). The latest accession of secular subjects in this school is represented by a 16th century series of pictures of the *Chaurapanchasika* by Bilhana, depicting the romance of the poet and his beloved Champavati. Four pages have been lent by Mr. N. C. Mehta (Cat. Nos. 371-374), which show all the freshness and colour harmony of the early Rajasthani paintings. The school of Gujarati painting of which the earliest traces are seen in a few paintings at Ellora, once extended over the whole of western India, Malava and south Rajputana and even up to Jaunpur and Lalitpur, where the ceiling painting of the Madanpur temple (12th century) is in the same style. Although the miniatures at times lack in elegance, there is no doubt that each miniature represents a precise statement in a script of which the emotional significance was once widely understood.

RAJASTHANI: The pictorial art of Rajputana (16th-17th century) shows the Indian genius in its essentially Indian form and must intimately appeal to those who are attracted by Indian life and thought in its pure character. Combined with the art of the west Himalayas (17th-18th century), the Rajasthani art shows all that is best and of universal appeal in the emotional side of the Indian people. In the words of Dr. Coomaraswamy 'the work of the Rajput painters deserves to be given an honourable place amongst the great arts of the world'. Its inspiration is rooted in the peoples' hearts keeping close to their poetry, music and drama. Its central theme is love. 'What Chinese art achieved for landscape, is here accomplished for human love. Love is conceived as the means and symbol of all Union.' The lovers represented are always Radha and Krishna typifying the eternal motif of Man and Woman, and revealing in every day events the image of the events in heaven. The typical examples of Rajasthani painting have for us this lesson that what

INTRODUCTION

we cannot discover at home and in the familiar events, we can not discover anywhere. The Holy Land is the land of our own experience—and if beauty is not apparent to us in the well-known, we shall not find it in things that are strange and far away' (Coomaraswamy).

The women of these paintings are true to the ideals of feminine beauty—large lotus eyes, flowing tresses, firm breasts, slender waists and rosy hands. The heart of a Hindu woman with all its devotional and emotional intensity is fully reflected in these paintings.

The artists make use of brilliant colours rendered with tempera effect and display an unusual understanding of the secret of colour harmony. The themes of Rajasthani miniatures are as varied as the medieval literature of Hindu India, in which the sentiments of love and devotion are mingled with an exuberant joy of life. An entire world of folk-lore stands documented in the paintings of Rajputana and the sub-Himalayan regions. Their common subject-matter appertains to the cycle of Krishna legends; to *sringara* or sentiment of love—expressing itself in the erotic motifs of 'Heroes and Heroines'; union of Siva and Parvati; scenes from the *Ramayana* and the *Mahabharata*; ballads and romantic poems like the *Hamira-hahla* and *Ivan-Damayanti*, seasons (*Baram'sa*), portraiture, and last but not the least, the *Ragamalas*.

The *Ragamalas* (Garlands of Musical Modes) as expressed in painting provide a group of subjects giving unlimited opportunities for artistic treatment. They are derived from the inexhaustible fountain of Hindu religious and lyrical imagination. The best examples belong to the 17th century and are characterised by singular tenderness and a lyrical grace giving them a title to be reckoned amongst the best pictorial works ever produced in India. The few specimens from the Treasurywala collection (Cat. Nos. 387, 391, 393, 398) being shown for the first time, are of this class.

The idea of associating music with painting, although unique to Indian art, should not be made a subject of

INTRODUCTION

needless mystery. Each *raga* and *ragini* has for its burden an emotional situation based on some phase of love, either **in union or in separation**. The picture of a *raga* is a visual representation of this emotional state of the mind treating the material world and nature as mirrors of the same mood. The names of the *ragas* are derived from the geographical distribution of the different tunes which were selected for the expression of particular sentiments. For example, the *Todi ragini* takes its name from south India (ancient *Tondi*). Its pictorial representation usually consists of a charming woman playing *vina*, the characteristic south Indian instrument, and attracting bright-coloured deer. The imagery is quite transparent, corresponding to a maiden whose blossoming youth has just begun to inspire the strains of love, and listening to whose melody the herd of deer—young lovers—gets bewildered and flocks round her. Similarly can be understood the emotional conception of other *ragas*, e.g., *Khambavati* worshipping Brahma illustrates an old idea of the Creator falling in love with the charming beauty of his own creation; *Bilavala* corresponding to the type of a heroine in whom pangs of love are awakened by a vision of her own beauty in a mirror; or *Malkaus* typifying lovers in dalliance; or *Desakh* corresponding to a heroine with extreme passionate intensity rubbing her body against a post, viz., the hero; or the most favourite of the *raginis*, the *Bhairavi*, representing the unmarried heroine, who like Parvati, delighted by the vision of a union with her lover gets absorbed in worshipping him.

The different *ragas* were appropriated to different seasons connecting certain strains with certain ideas. According to the exposition of Sir William Jones the artists were able to recall the memory of autumnal merriment at the close of the harvest; of reviving hilarity on the revival of blossoms and complete vernal delight in the month of Vasanta; of languor during the dry heats and refreshment by the first rains which cause in the Indian climate a second spring. The inventive talents of the Greeks never suggested a more charming allegory than the lovely families of the six *ragas*, named in the order of seasons—*Bhairava*, *Malava*, *Sri-Raga*, *Hindola* or *Vasanta*, *Dipaka* and *Megha*; each of whom is wedded to five *raginis*

INTRODUCTION

or nymphs—presenting wonderfully diversified images for the play of the artist's genius',

PAHARI : The same inspiration and subject-matter gave birth to the paintings of the west Himalayan schools, popularly known as Pahari, and produced in the bee-hive of the sub-Himalayan states of Jammu, Basohli, Chamba, Nurpur, Kangra, Kullu, Mandi, Suket, etc. Tehri-Garhwal, the southernmost centre of this group, has in its paintings a family resemblance to Kangra, where some excellent finished work was produced in the late 18th and early 19th century. The eternal theme of Himalayan art is the figure of Krishna both in his boyhood pranks and his love episodes with Radha. Dance and music in sylvan surroundings forms a recurrent motif of this school. The paintings produced at Basohli show unusual brilliance of colour and animated expression. Their rhythmic quality, spacious composition and brilliant colour-harmonies entitle these pictures to a very high place amongst the Pahari masterpieces. Paintings of Kangra proper exhibit the fine workmanship of the Mughal Miniatures. Their tones are subdued and the line is exquisitely fine and melodious, specially in the delicate rendering of female figures.

In the field of Indian miniatures the Rajasthani and Pahari paintings are now coming into their own and the secrets of their beauty and the roots of their inspiration are being increasingly rediscovered.

MUGHAL : The Mughals in India were enlightened patrons of art, under whom architecture, painting, textiles and carving burst into a new efflorescence. As a boy Akbar had himself taken drawing lessons, and to his personal interest in and his patronage of painting, is due the great impulse that this art received during his reign. He invited hundreds of painters from all over India including Gujarat-Rajputana and entrusted them with the execution of illustrating the masterpieces of Sanskrit and Persian literature. Amongst these was the history of the house of Timur, now preserved in original at Patna, the *Mahabharata* of which Akbar's own copy under the name of *Razmnama* with 169 pictures is preserved at

Jaipur (for another *Razmnama* picture, Cat. No. 578) - the *Hamzanama*, a book of romantic tales for which the emperor had great fondness and of which 1375 paintings were executed on cloth (only four are now preserved in India, one being shown at the Exhibition, Cat. No. 599), the *Ramayana*, the *Akbarnama* (life of Akbar by Abul-Fazl), the *Iyar-i-Danish* and others, each of which a number of painters combined to illustrate. It was an eclectic school that Akbar built up taking the best elements of the Rajasthani and the Persian Schools and imparting it a genuine Indian feeling. As Mughals gradually became rooted in the soil, so also did the pictorial art, fostered by them, develop its essentially Indian character and the Mughal school soon enveloped the country. It was an art primarily of book-illustration and individual portraiture including varied scenes of court and palace life of the emperors and their nobles. Whereas in the Gujarati and Rajasthani schools the same human face was nearly repeated again and again like the ideal types in sculpture, the facial type in Mughal art was meant to represent with all the mastery of line and colour real living persons endowed with character and individuality.

Jahangir, an enthusiastic lover of painting and a generous patron of artists, used to pride himself on his critical powers of appreciation: "I am very fond of pictures and have such discrimination in judging them that I can tell the name of the artist. If there are similar portraits finished by several artists, I could point out the painter of each". The beauty of line and the delicacy of soft colours melting into one another mark the beautiful paintings executed in his reign, which are mostly concerned with the episodes of his own life. He was extremely fond of animal and bird drawings of which many masterpieces by Ustad Mansoor have been preserved.

The name of Shahjahan is associated with tremendous building activity. The art of painting did not receive the same attention but the painters spared no pains in the careful treatment of lines, selection of colours and highly finished decorative details, although marked by a certain stiffness. Individual portraits, *darbar* scenes and paintings

INTRODUCTION

of *darveshes* abound in number. In the time of Aurangzeb painting received a setback as imperial patronage was withdrawn and painters were obliged to fall back upon the precarious patronage of local courts. The subject-matter of later Mughal paintings was now confined mainly to *harem* scenes with kings and grandees indulging in drink and music in the company of women. The *Ragamala* subjects also were adopted by the painters of the Delhi school but with poor results.

The art of the Mughals was aristocratic, distinguished by realism, careful and refined draughtsmanship, and high intellectual quality. In addition to their historical value, its finest products are æsthetic gems which have elicited the appreciation of the most discriminating art-critics in India and the West.

As an offshoot of the Mughal school and under encouragement from the local rulers of the Deccan states of Golkunda and Bijapur, the art of Deccani painting developed its provincial idiom in the 17th century. The subjects show great catholicity and the painters experimented with individual pictures, book illustrations, *Ragamalas* and court and palace scenes. Large scale painting on canvas was successfully attempted, as evident from the two canvas paintings entitled "Abdullah Qutb Shah in procession" (Cat. No. 668) and "Chand Bibi and her maidens" (Cat. No. 659) which are unique examples of Deccani art.

TEXTILES

The art fabrics of India with a long history of 2000 years had enjoyed undisputed supremacy until the eighteenth century. In the Rigveda we find reference to the shining gold-woven cloak (*hiranyadrapi*) and in the Mahabharata to the *manichira* manufactured in south India, probably a textile with pearl-woven fringe. The Pali literature presents a rich picture of the textile art of the Buddhist period including the famous fabrics of Banaras known as *haseyyaka* worth a hundred-thousand pieces of silver, and the woollen blankets of Gandhara of bright red colour, of which the manufacture has continued to this day in the mountainous recesses of the Swat Valley. Indian silk and muslins under the name of

INTRODUCTION

textalis ventalis (woven air) were exported to Rome and prized as articles of luxury. In the Gupta period fine cloth with beautiful *hamsa* pattern is referred to by Kalidasa as forming the dress of Parvati. Bana in the seventh century refers to costly textiles manufactured by the tie-and-dye process, with a variety of designs, to silk and linen cloth fine as the serpent's slough and to pearl-embroidered fabrics of special make. About the tenth century, Indian textiles of Gujarat manufacture were carried by the Arab traders to Egypt of which some valuable specimens bearing the patterns of *shikargah* and geese-circle (*hamsamandala*) have been discovered at Fostat, the old capital of Egypt. The famous *patola* silk *saris* of Gujarat had been perfected in this period and were exported to Java and Bali.

The Indian textiles were developing on traditional lines during the Sultanate period. In the 16th century under Mughal patronage this art burst forth into a new efflorescence. Gold and silver brocades, fine figured muslins, and painted and printed fabrics of numberless varieties and designs began to be manufactured under imperial patronage. Both Akbar and Jahangir evinced great personal interest in the development of the textile art as they did in the case of painting. Mughal textiles of the 16th and 17th centuries are now extremely rare, although the beauty of their designs can be studied in Mughal and Rajasthani miniatures. However, a great deal of the traditional skill can be still witnessed as preserved in the specimens of the 18th and 19th century, which form the bulk of the Exhibition collection.

MUSLINS: Indian textiles are manufactured in two classes, *viz.*, scarf-like loom-made articles of male and female attire as *saris*, *pathas*, turbans and secondly piece-goods. Of the former we have reference to several varieties of *pagris* made of the finest plain muslin. Of the latter fabrics the place of honour goes to the fine Dacca muslins which had attained the status of a national art backed by the most intricate process of spinning, weaving, darning, washing and packing. The Dacca weaver unquestionably occupied the first place, having never been beaten either in India or out of it. A whole piece of the finest Dacca muslin manufactured only for the use of

INTRODUCTION

royalty was packed in a hollow bamboo tube, lacquered and gilded, and after being taken in procession through the town was sent to Delhi for the use of the imperial household. The generic term 'the king's muslin' *malmal-khas*, comprised varieties with such poetic names as *ab-rawan* 'running water', *bast hawa*, 'woven air' and *shabnam* 'evening dew'. Of considerable beauty also were the varieties called *sarkar-i-ali*, *tanzeb* and *nainsukh*. The *chef-d'oeuvre* of the Indian weaver was the *jamdani* or the loom-figured muslins which with the exquisite delicacy of manipulation and their complicated designs constituted the most expensive production of the *Dacca* loom. The standard quality of the yarn used in the manufacture of the muslins intended for the court of Delhi is said to have been 150 cubits in length to one ratti in weight. A spinner devoting a whole morning to the spindle was able to spin half a tola of fine thread in a month as a maximum quantity. The best season for weaving fine muslin was during the months of *Savan-Bhadon*. A standard piece of fine *Dacca* muslin measured 20 yards by 1 yard. It took five to six months to manufacture a half piece of the *malmal-khas* variety of the finest kind. It is generally admitted that the fabrics made of the *Dacca* yarn were more durable than muslins manufactured by machinery. Up to the eighties of the last century the weavers of *Dacca* were producing a fabric which for fineness as well as for all other good qualities had nowhere been equalled.

A specimen of *Dacca* muslin measuring 10 yards and weighing 8 tolas in weight (Cat. No. 715) has been received from B. Harlalka of Calcutta.

PATOLA: The *patola* silk or the wedding sari of Gujarat is a marvel of technical skill. The intended design is first pictured in the mind and the threads of the warp and weft, are separately coloured by tie-dyeing according to precalculated measurements, and arranged on the loom so that as weaving progresses, with the little bundles of warp and weft, the design appears and is the same on both sides of the material. The process is most laborious, but the effect of coloured designs produced in these beautiful textiles is most admirable. Once a design has been established it persists in tradition and

INTRODUCTION

continues to be repeated. There are two principal styles, firstly the *Cambay* pattern with a diaper produced by a white line that forms meshes, flattened laterally, within which are produced three white flowers borne on dark green stems in a *maroon* field; and secondly the *Patan* pattern without a diaper in which the broader strips, carried within the field, portray a series of elephants, flowering shrubs, human figures and birds.

BROCADE: Indian brocades represent a large group of textiles in which design is produced by the use of warp and weft threads of different colours and material suitably woven, the design presenting a different appearance on the front and back of the material. Brocades in pure silk are *amrus* and those in which gold thread is lavishly employed are called *kimkhab*. The term *kimkhab* literally means 'woven flower' (Arabic *kim*, flower, and *khab*, to weave) and represents the most highly ornamental fabric of India. The gold or silver thread used in making *kimkhab* was produced by twisting the flattened wire called *badla* around silk thread, which was called the *kalabattu*. It is remarkable that the Indian brocades, gold and silver alike, never tarnished, but retain after hundreds of years their lustre and colour even though washed. This is the result of absolute purity both of gold and silver employed. During the Dublin Exhibition the Indian brocades retained their brilliant lustre throughout, the Irish poplins in which gold and silver thread was similarly used got tarnished and had to be changed several times. For preparing the gold thread a bar of silver weighing 48 tolas was covered with gold three-fourth of a tola. It is said that during the Mughal times one tola of gold per 48 tolas of silver or sometimes even 2 tolas was used to prepare the gold thread which retained its lustre permanently and produced the effect of real gold. In the United Provinces Banaras has long been famous for its *kimkhab*s, rich with a variety of colours and floral patterns. The design of hunting scene (*shikargah*) once produced in Banaras *kimkhab* was considered to be unique in the world. The other main centres of brocade manufacture were Murshidabad, Chanderi, Ahmadabad, Aurangabad, Surat and Tanjore. A selection of the most gorgeous specimens of gold *kimkhab* from these places is shown in the Exhibition (Cat. Nos. 701, 702, 738, 739).

INTRODUCTION

Tie-dyeing (*chunari* or *bandhanu-ki-rangai*) was practised with excellent results in Rajputana specially at Sanganer and in Gujarat resulting in rich patterns outlined by small dots of different colours. Sometimes extremely lively designs of dancing female and animal forms were produced by the tie-dyeing process. It is an art of very ancient technique and still occupies a real place in the sartorial fashions of a vast majority of the people in the Rajputana and Punjab countryside. The artistic excellence that could be attained in creating designs by this technique can be seen in a unique specimen of a silken *sari* in which the *palla* is covered with a circular pattern of female figures in *garba dance* and the field is occupied by a carefully arranged *shikargah* or hunting scene with plenty of floral and bird designs in the intervening spaces and borders (Cat. No. 718).

Block printing is of high antiquity in India. The *chints* have enjoyed a world-wide celebrity ever since the days of Arrian and probably the Mahabharata. Printed Indian calicoes are best known through the celebrated *palampores* or bed-covers of Masulipatam which in point of decoration are simply incomparable and as works of art are to be classed with the grandest carpets. The typical design on them is that of a "tree of life" (ancient *Srivriksha*) growing on a mountain.

The leading types of Indian embroidery include the famous shawls of Kashmir, *phulkari chadars* of the Punjab done with silk on red ground, the *sisedar* of Kathiawar with small circular pieces of dull mirror glass bound down in suitable places and used mostly for skirts and bodices. *rumals* of Chamba with floral and pictorial representations produced alike on both sides and as charming as the subjects of Kangra miniatures; *chikan* work of Lucknow representing the most refined form of purely indigenous needle-work; and the chain-stitch embroideries of Cutch and Kathiawar. The last are conceived in the most pleasing style and are represented by an excellent specimen in the Exhibition (Cat. No. 705). In this type the skirt is covered with peacocks and flowers in alternating diagonals, having a floral border of lotus rosettes alternating with brilliant parrots, on bright yellow back-ground.

INTRODUCTION

The famous woollen embroideries on Kashmir shawls both loom-wrought and needle-made are of great beauty and held in high esteem. The border (*hashia*) disposed along the whole length, the two ends (*pallas*) covered with masses of cone pattern (*buta*), the corner ornament (*kunjabuta*) consisting of clustering flowers and the *mattan* or the decorated part of the field are covered with superfine and delicate ornamentation in which the genius of the Indian weaver reveals itself in incomparable charm.

V. S. AGRAWALA

CHRONOLOGICAL TABLE OF INDIAN ART

- | | |
|--|---|
| <p>I INDUS VALLEY CULTURE, c. 3000–2000 B.C. Chief cities, Mohenjodaro, Harappa.</p> | <p>Steatite seals, bronze and steatite figures, jewellery, painted pottery, terra-cotta figurines.</p> |
| <p>II MAURYA DYNASTY, 322–185 B.C.

Asoka, 272–232 B.C.</p> | <p>Early stone sculptures, Yaksha figures from Parkham and Patna. Monolithic pillars, rock edicts, stupas and earliest cave temples.</p> |
| <p>III Sunga and Kanva dynasties, 185–28 B.C.</p> | <p>Sculptured railings of Bharhut and Sanchi. Early moulded terra-cottas.</p> |
| <p>IV Parthian and Saka dynasties of North-Western and Western India, c. 60 B.C.–A.D. 48.</p> | <p>Rise of the Gandhara or Indo-Greek School of Sculpture.</p> |
| <p>V (i) KUSHAN DYNASTY, c. A.D. 1–250.</p> | <p>Indigenous School of Sculpture at Mathura. Origin of the Buddha image.</p> |
| <p>(ii) Andhra Dynasty, 230 B.C.–A.D. 225.</p> | <p>Sculptured stupas at Amaravati and Nagarjunakonda (A.D. 150–300). Clay figurines from Kondapur.</p> |
| <p>VI The Guptas, A.D. 4th–6th century.</p> | <p>Golden age of Indian literature, sculpture and painting. Main centres of sculpture at Mathura and Sarnath. Stone and brick temples at Deogarh, Bhitargaon, etc. Fresco paintings at Ajanata, Bagh and Sittanavasal. Classical Buddha statue.</p> |

CHRONOLOGICAL TABLE OF INDIAN ART

VII Early Medieval Period (A.D. 7th–10th century).

(i) Chalukya Dynasty, A.D. 550–642 Temples at Badami and Aihole.

(ii) Pallavas of Kanchi, A.D. 600–750. Rock-cut shrines and sculptures at Mahabalipuram.

(iii) Rashtrakuta Dynasty, A.D. 757–973. Kailasa Temple at Ellora and Cave Temple at Elephanta.

(iv) Pala Dynasty, c. A.D. 750–1100. Mahayana Buddhist sculptures and bronzes and illustrated manuscripts.

VIII Later Medieval Period (A.D. 11th–13th century).

(i) Chandelas. Temples at Khajuraho, Bundelkhand (c. A.D. 1100).

(ii) Solankis of Gujarat, A.D. 765–1197. Jaina Temples at Mount Abu, Girnar and Satrunjaya.

(iii) Gangas of Kalinga.

Ananta Varman (A.D. 1076–1148). Temples at Bhuvaneshvar, Konarak and Puri.

(iv) Chola Dynasty, A.D. 907–1053. Temples at Tanjore. South Indian bronzes. Figure of Nataraja.

(v) Hoysala and Yadava Dynasties, A.D. 1111–1318. Temples at Halebid and Belur.

IX Sultanate of Delhi, A.D. 1206–1526. Early Indo-Islamic architecture of Delhi and provincial capitals.

q Muslim kingdoms of Bengal, Gujarat and the Deccan.

CHRONOLOGICAL TABLE OF INDIAN ART

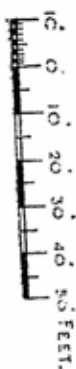
- X The Mughal Empire, Mughal buildings at
A.D. 1526—1802. Delhi, Agra, Fathpur
Akbar, A.D. 1556— Sikri, Allahabad and
1605. Lahore. Mughal Gard-
Jahangir, A.D. 1605— ens at Lahore and
1627. Srinagar. Mughal schools
Shahjahan, A.D. of painting: (a) Akbar.
1628—1656. (b) Jahangir and Shah
Jahan. Rajput and
Pahari schools of paint-
ing. Minor Arts.

ARRANGEMENT OF GALLERIES

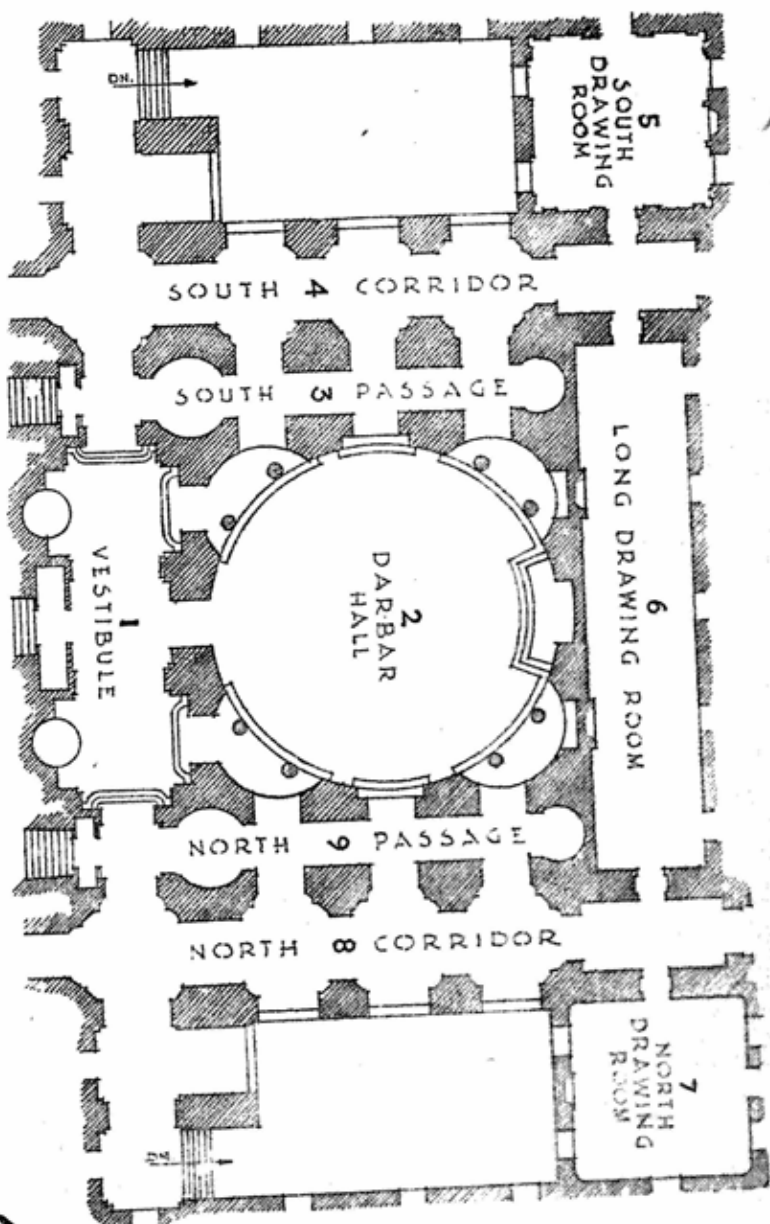
OPEN COURT: Heavy sculptures of the early and the late periods.

GALLERIES:

1. VESTIBULE: objects from Indus Valley; Maurya and Sunga sculptures; Mughal carpets.
2. DARBAR HALL: Kushana and Gupta sculptures of the Mathura School; sculptures from the Amaravati Stupa; finds from Taxila; jewellery from Indus Valley and Taxila; minor antiquities of Kushana and Gupta periods.
3. SOUTH PASSAGE: Gandhara sculptures and stuccos.
4. SOUTH CORRIDOR: Gupta sculptures.
5. SOUTH DRAWING ROOM: South Indian bronzes.
6. LONG DRAWING ROOM: Pala and Western Indian paintings; Rajasthani paintings; Pahari paintings; Mughal paintings; Mughal textiles.
7. NORTH DRAWING ROOM: Arms and armour; Deccani paintings; manuscripts; textiles.
8. NORTH CORRIDOR: Medieval sculptures.
9. NORTH PASSAGE: Medieval sculptures from Orissa, Rajputana, etc.



PLAN OF GALLERIES





FINDS FROM THE ANCIENT INDUS VALLEY

(C. 3000-2000 B. C.)

LENT BY CENTRAL ASIAN ANTIQUITIES MUSEUM,
NEW DELHI

- 1 FEMALE DANCER : bronze. Mohenjo-daro, Sind.
H. 9 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCIV, figs.
6-8, 1931.
S. Kramrisch, *Indian Sculpture*, Pl. I, fig. 4, 1933.
- 2 FEMALE FIGURE with a voluted head-dress and
with hands raised up to the forehead : terra-cotta.
Harappa, W. Punjab. H. 13 cm.
M. S. Vats, *Excavations at Harappa*, Vol. II, Pl.
LXXVII, Fig. 52, 1940.
- 3 FEMALE FIGURE with hands raised up to the
head : terra-cotta. Harappa, W. Punjab. H. 12 cm.
M. S. Vats, *Excavations at Harappa*, Vol. II, Pl.
LXXVII, Fig. 51, 1940.
- 4 NUDE MALE FIGURE : terra-cotta. Mohenjo-
daro, Sind. H. 14.3 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCIV,
Fig. 11, 1931.
- 5 FEMALE FIGURE with rosetted head-dress : terra-
cotta. Harappa, W. Punjab. H. 12.7 cm.
Cf. M. S. Vats, *Excavations at Harappa*, Vol. II, Pl.
LXXVII, Fig. 37, 1940.
- 6 FIGURINE OF BULL : terra-cotta. Mohenjo-
daro, Sind. L. 16 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCVII,
Fig. 23, 1931.
- 7 HEAD OF BULL : shell. Mohenjo-daro, Sind. H.
2.8 cm.
E. J. H. Mackay, *Further Excavations at Mohenjo-
daro*, Vol. II, Pl. LXXIV, 11, 1937.

- 8 SEATED RAM: paste. Mohenjo-daro, Sind. H. 3.8 cm.
- 9 BIRD with outspread wings: terra-cotta. Mohenjo-daro, Sind. H. 6.7 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCVI, Fig. 1, 1931.
- 10 SQUATTING MONKEY: faience. Mohenjo-daro, Sind. H. 3 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCVI, 1931.
- 11 PAIR OF MONKEYS embracing each other: paste. Mohenjo-daro, Sind. H. 2.8 cm.
- 12 SQUIRREL NIBBLING: faience. Mohenjo-daro, Sind. H. 2.3 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCVI, 7, 1931.
- 13 BUFFALO: bronze. Mohenjo-daro, Sind. L. 7 cm.
E. J. H. Mackay, *Further Excavations at Mohenjo-daro*, Vol. II, Pl. LXXI, 23, 1937.
- 14 WOMAN KNEADING DOUGH: terra-cotta. Harappa, W. Punjab. H. 9 cm.
M. S. Vats, *Excavations at Harappa*, Vol. II, Pl. LXXVI, Fig. 23, 1940.
- 15 MOTHER SUCKLING BABY: terra-cotta. Mohenjo-daro, Sind. L. 10 cm.
- 16 SEATED FIGURE: terra-cotta. Harappa, W. Punjab. H. 4 cm.
- 17 FEMALE FIGURE with fan-shaped head-dress: terra-cotta. Mohenjo-daro, Sind. H. 19 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCIV, 14, 1931.
- 18 FEMALE FIGURE with fan-shaped head-dress and pannier ornaments: terra-cotta. Mohenjo-daro, Sind. H. 23.5 cm.
- 19 FEMALE FIGURE with pannier ornament: terra-cotta. Mohenjo-daro, Sind. H. 10 cm.
- 20 POT-BELLIED FIGURE: terra-cotta. Mohenjo-daro, Sind. H. 9 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCIV, 1, 1931.

- 21 HEAD OF TIGER : terra-cotta. Mohenjo daro, Sind.
H. 5.5 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCVI, 5, 1931.
- 22 HORSE : terra-cotta. Mohenjo-daro, Sind. L. 11 cm.
- 23 DOG : painted terra-cotta. Mohenjo-daro, Sind.
L. 7 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. XCVI, 20,
1931.
- 24 SEAL with inscription and dewlapped bull : steatite.
Mohenjo-daro, Sind. H. 3.7 cm. W. 3.8 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. CXI, Fig. 337,
1931.
- 25 SEAL with inscription and dewlapped bull : steatite.
Mohenjo-daro, Sind. H. 3.8 cm. W. 3.8 cm.
E. J. H. Mackay, *Further Excavations at Mohenjo-
daro*, Vol. II, Pl. XCVIII, Fig. 626, 1937.
- 26 SEAL with inscription and unicorn : steatite.
Mohenjo-daro, Sind. H. 5.5 cm. W. 5.5 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. CIII, Fig. 11,
1931.
- 27 SEAL with inscription and unicorn : steatite.
Mohenjo-daro, Sind. H. 4.3 cm.
- 28 SEAL with inscription and short-horned bull :
steatite. Mohenjo-daro, Sind. H. 3 cm.
- 29 SEAL with inscription and buffalo : steatite.
Mohenjo-daro, Sind. H. 2.6 cm.
- 30 SEAL with single sign and goat : steatite. Mohenjo-
daro, Sind. H. 2.5 cm. W. 2.5 cm.
E. J. H. Mackay, *Further Excavations at Mohenjo-
daro*, Vol. II, Pl. XCVII, Fig. 554, 1937.
- 31 SEAL with inscription and elephant : steatite.
Mohenjo-daro, Sind. H. 2.5 cm. W. 2.5 cm.
E. J. H. Mackay, *Further Excavations at Mohenjo-
daro*, Vol. II, Pl. LXXXVI, Fig. 171, 1937.
- 32 SEAL with inscription and rhinoceros : steatite.
Mohenjo-daro, Sind. H. 3.8 cm. W. 3.8 cm.
E. J. H. Mackay, *Further Excavations at Mohenjo-
daro*, Vol. II, Pl. XCIX, Fig. 651, 1937.

- 33 SEAL fragment with tiger: steatite. Mohenjo-daro, Sind. H. 2.5 cm.
- 34 SEAL with inscription and a representation of Enkidu, the companion of the Sumerian hero Gilgamesh, combating a tiger-like animal: steatite. Mohenjo-daro, Sind. H. 4 cm. W. 4 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. CXI, Fig. 357, 1931.
- 35 INSCRIBED SEALING with deity in a shrine: terra-cotta. Harappa, W. Punjab, H. 3.3 cm.
M. S. Vats, *Excavations at Harappa*, Vol. II, Pl. XCIII, 307, 1940.
- 36 INSCRIBED SEALING with tree: terra-cotta. Harappa, W. Punjab. H. 2.8 cm.
- 37 INSCRIBED SEAL with composite animal and pipal leaf pattern: steatite. Mohenjo-daro, Sind. H. 3.3 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. CXII, 387, 1931.
- 38 SEAL with inscription and a three-faced horned god seated in meditation on a throne: steatite. Mohenjo-daro, Sind. H. 2.7 cm. W. 2.7 cm.
E. J. H. Mackay, *Further Excavations at Mohenjo-daro*, Vol. II, Pl. LXXXVII, Fig. 222, 1937.
- 39 SEAL with inscription and composite animal, elephant, ox and tiger: steatite. Mohenjo-daro, Sind. H. 3.2 cm. W. 3.2 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. CXII, Fig. 381, 1931.
- 40 SEAL with a line of inscription: steatite. Mohenjo-daro, Sind. L. 5.6 cm.
- 41 CHARIOT WITH RIDER: bronze. Harappa, W. Punjab. H. 5.5 cm.
M. S. Vats, *Excavations at Harappa*, Vol. II, Pl. CXXV, 35, 1940.

- 42 ANIMAL-HEADED HAIR-PIN: bronze. Harappa, W. Punjab. H. 11.2 cm.
M. S. Vats, *Excavations at Harappa*, Vol. II, Pl. CXXV, 36, 1940.
- 43 MIRROR: bronze. Mohenjo-daro, Sind. H. 19.3 cm.
- 44 BURNISHER: chert. Mohenjo-daro, Sind. L. 15 cm.
- 45 GOLDSMITH'S TOUCH-STONE. Mohenjo-daro, Sind. L. 9.5 cm.
- 46 DIE: shell. Mohenjo-daro, Sind. L. 5.8 cm.
- 47 FOUR LINGAS: stone and terra-cotta. Mohenjo-daro, Sind.
- 48 FOUR GAMESMEN: stone and bone. Mohenjo-daro, Sind.
- 49 FOUR OBJECTS: bone and ivory. Mohenjo-daro, Sind.
- 50 SIX INLAY PIECES: faience and shell. Mohenjo-daro. Sind.
- 51 TUMBLER: green Amazon stone. Mohenjo-daro, Sind. H. 10.5 cm.
- 52 MINIATURE POTS: terra-cotta. Mohenjo-daro, Sind.
- 53 UNGUENT VASES: faience. Mohenjo-daro, Sind.
- 54 CUBICAL WEIGHT: chert. Mohenjo-daro, Sind. H. 2.8 cm.
- 55 MARBLE: stone. Mohenjo-daro, Sind. Diam. 2.5 cm.
- 56 FINGER-RING: faience. Mohenjo-daro, Sind. Diam. 2.4 cm.
- 57 NECKLACE: beads of jade, jasper, carnelian, agate, chalcedony and gold. Mohenjo-daro, Sind. L. 57 cm.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. CL, i, 1931.

- 58 BEADS AND PENDANTS: semi-precious stones.
Mohenjo-daro, Sind.
- 59 THREE EAR-ORNAMENTS: faience and ivory.
Harappa, W. Punjab.
- 60 BRACELET: faience. Harappa, W. Punjab, L. 9.8
cm.
M. S. Vats, *Excavations at Harappa*, Vol. II, Pl.
CXXXVIII, 2, 1940.
- 61 BRACELET: terra-cotta. Mohenjo-daro, Sind.
Diam. 9 cm.
- 62 KNOBBED WARE: terracotta. Mohenjo-daro,
Sind. H. 6 cm.
- 63 TWO JARS with design of intersecting circles:
painted pottery. Chanhudaro, Sind. H. approx.
62 cm.
- 64 BURIAL URN depicting mythological scenes: paint-
ed pottery. Cemetery H, Harappa, W. Punjab,
2nd Millennium B.C. H. 53 cm.
M. S. Vats, *Excavations at Harappa*, Vol. II, LXII,
1, 1940.
- 65 VASE with peacock design: painted pottery.
Cemetery H, Harappa, W. Punjab, 2nd millennium
B.C. H. 24.5 cm.
- 66 THREE POTTERY LIDS of burial urn. Ceme-
tery H, Harappa, W. Punjab, 2nd millennium
B.C. W. 19.6 cm.
M. S. Vats, *Excavations at Harappa*, Vol. II, Pl. LXIV,
Figs. 6, 9 and 17, 1940.
- 67 FOUR PAINTED BURIAL POTS from Nal,
Baluchistan; c. 3000-2000 B.C.
- 68 SELECTED JEWELLERY including necklaces,
girdle, bracelets, pendants, pins, brooches and ear-
ornaments from Mohenjo-daro and Harappa.

SCULPTURES

(Nos. 69, 70, 75, 76, 77, 86, 147, 149, 151, 155, 156, 159, 165, 166, 185, 201, 202, 203, 206, 207, 210, 212, 216, and 217, exhibited in the Open Court; other sculptures as shown in the Plan.)

MAURYA

69 BULL CAPITAL: polished sandstone. Rampurva, Bihar, Mauryan, 3rd century B.C. H. 202.5 cm.
R. P. Chanda, *Mem. of Arch. Survey of India* No. 30, Pl. III, Fig. a, 1927. A. K. Coomaraswamy, *Hist. of Indian and Indonesian Art*, Pl. IV, Fig. 14, 1927.
Lent by Indian Museum, Calcutta.

70 YAKSHA: sandstone with traces of polish. Patna, c. 200 B.C. H. 181.5 cm.
R. P. Chanda, *Mem. of the Arch. Survey of India* No. 30, Pl. IV, a & b, 1927. A. K. Coomaraswamy, *Yaksas*, Pl. 2, Fig. 2, 1928. N. G. Majumdar, *A Guide to the Sculptures in the Indian Museum*, Pl. II, Fig. a, 1937.
Lent by Indian Museum, Calcutta.

71 FEMALE CHAURI-BEARER. PROBABLY YAKSHI: polished sandstone. Didarganj, Patna, c. 200 B.C. H. (without base) 160 cm.
L. Bachhofer, *Early Indian Sculpture*, Pl. 9, 1929. S. Kramrisch, *Indian Sculpture*, Pl. VI, Fig. 25, 1933.
Lent by Patna Museum.

72 PORTRAIT HEAD of man with long curled moustaches: polished sandstone. Sarnath, early 2nd century B.C. H. 15 cm.
Annual Report, Arch. Survey of India 1914-15, Pl. LXV, Figs. h and i. A. K. Coomaraswamy, *Hist. of Indian and Indonesian Art*, Pl. VI, Fig. 19, 1927.
Lent by Sarnath Museum, Banaras.

- 73 PORTRAIT HEAD OF MAN : sandstone. Sarnath, early 2nd century B.C. H. 17.5 cm.
Annual Report, Arch. Survey of India, 1914-15, Pl. LXV, Figs. f and g.
 Lent by Central Asian Antiquities Museum, New Delhi.
- 74 FRAGMENT OF FEMALE FIGURE seated on heels : polished sandstone. Sarnath, early 2nd century B.C. H. 19.5 cm.
 Lent by Central Asian Antiquities Museum, New Delhi.

SUNGA SCULPTURES

- 75 BHARHUT RAILING with the figure of Chulakoka Devata on the right hand pillar, a medallion with the head of a demon in the centre, a medallion with triratnas on the left and six medallioned crossbars, one having a circular frieze of winged lions : red sandstone. Bharhut, 2nd century B.C. H. 214 cm. W. 263 cm.
 A. K. Coomaraswamy, *Hist. of Indian and Indonesian Art*, Pl. XI, Fig. 39, 1927. L. Bachhofer, *Early Indian Sculpture*, Vol. I, Pl. 20 (left), 1929.
 Lent by Indian Museum, Calcutta.
- 76 SUDARSANA YAKSHI : red sandstone railing pillar. Bharhut, Central India, 2nd century B.C. H. 212 cm.
 L. Bachhofer, *Early Indian Sculpture*, Vol. I, Pl. 19 (right), 1929.
 S. Kramrisch, *Indian Sculpture*, Pl. VI, Fig. 27, 1933.
 Lent by Indian Museum, Calcutta.
- 77 WESTERN SOLDIER HOLDING BUNCH OF GRAPES, probably one of the Guardians of the Quarters : red sandstone railing pillar. Bharhut, Central India, 2nd century B.C. H. 200 cm.
 L. Bachhofer, *Early Indian Sculpture*, Vol. I, Pl. 22 (left), 1929.
 N. G. Majumdar, *Guide to the Sculptures in the Indian Museum*, Pt. I, Pl. VII, Fig. a, 1937.
 Lent by Indian Museum, Calcutta.

- 78 MEDALLIONED cross-bar showing an elephant with two riders: red sandstone. Gayatri Tila, Mathura, 2nd century B.C. H. 38.5 cm. W. 61 cm. J. P. Vogel, *La Sculpture de Mathura, Ars Asiatica* 15, Pl. XIII, Fig. b, 1930.
V. S. Agrawala, *Sculptures in the Curzon Museum of Arch., Muttra*, Fig. 10, 1933.
Lent by Archaeological Museum, Mathura.
- 79 ELEPHANT FRIEZE: red sandstone, Bharhut, Central India, Sunga, 2nd century B.C. H. 45 cm. W. 43 cm.
S. C. Kala, *Sculptures in the Allahabad Municipal Museum*, Pl. VII, 1946.
Lent by Municipal Museum, Allahabad.
- 80 CARVED RAILING PILLAR, one face depicting a party of musicians, the other, animals and birds, and a charioteer with attendants: sandstone. Ben-nagar, Gwalior State, 1st century B.C. H. 46 cm. W. 24 cm.
Lent by Archaeological Museum, Gwalior.

KUSHAN SCULPTURES

- 81 JAINA AYAGAPATA, votive plaque showing a Jina seated surrounded by four nandipada symbols; above and below the eight auspicious symbols (Ashtamangala); dedicated by Sihanadika: red sandstone. Kankali Tila, Mathura, c. 100 A.D. H. 63 cm. W. 57.5 cm.
V. A. Smith, *The Jain Stupa and other antiquities of Mathura*, Pl. VII, 1901.
A. K. Coomaraswamy, *Hist. of Indian and Indonesian Art*, Pl. XIX, Fig. 71, 1927.
Lent by Provincial Museum, Lucknow.
- 82 GODDESS OF ABUNDANCE AND FERTILITY: red sandstone. Jamalpur, Mathura, early 2nd century A.D. H. 116 cm.
A. K. Coomaraswamy, *Hist. of Indian and Indonesian Art*, Pl. XX, Fig. 74, 1927.
V. S. Agarwala, *Guide Book to Arch. Section of Prov. Museum, Lucknow*, Pl. VIII, 1940.
Lent by Provincial Museum, Lucknow.

- 83 FRAGMENT of an arch, showing on both sides groups of worshippers in the spandrels and processional scenes in the bands: red sandstone. Kankali Tila, Mathura, 2nd century A.D. H. 99 cm. W. 77.5 cm.
V. A. Smith, *The Jain Stupa and other antiquities of Mathura*, Pls. XIX & XX, 1901.
J. P. Vogel, *La Sculpture de Mathura*, *Ars Asiatica* 15, Pl. LVII, 1930.
Lent by Provincial Museum, Lucknow.
- 84 FRAGMENT of Arch, showing the adoration of the Buddha and Bodhisattva in lower bands, and of the Alms-bowl and Hairlock of Buddha in respective upper bands. Jamalpur, Mathura, 2nd century A.D. H. 94 cm. W. 80 cm.
L. Bachhofer, *Early Indian Sculpture*, Vol. II, Pl. 103, 1929.
J. P. Vogel, *La Sculpture de Mathura*, *Ars Asiatica* 15, Pl. LVI, 1930.
Lent by Archaeological Museum, Mathura.
- 85 INDRA'S VISIT to the Buddha: red sandstone. Mathura, Kushan, 2nd century A.D. H. 60 cm. W. 133 cm.
J. P. Vogel, *Sculpture de Mathura*, *Ars Asiatica* 15, Pl. LIII, Fig. b, 1930.
Lent by Indian Museum, Calcutta.
- 86 BODHISATTVA, large headless figure: red sandstone. Mathura, Kushan, early 2nd century A.D. H. 177 cm.
V. A. Smith, *A Hist. of Fine Art in India and Ceylon*, Fig. 94, 1911.
Lent by Archaeological Museum, Mathura.
- 87 BODHISATTVA MAITREYA: red sandstone. Ahichchhatra, Bareilly District, Kushan, 2nd century A.D. H. 66.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 88 KUBERA with a pot belly: red sandstone. Ahichchhatra, Bareilly District, Kushan, 2nd century A.D. H. 95.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 89 GIRL holding branch of an Asoka tree: red sandstone. Mathura, 2nd century A.D. H. 64.5 cm.
W. Cohn, *Indische Plastik*, p. 19 (left), 1922.
J. P. Vogel, *La Sculpture de Mathura, Ars Asiatica* 15, Pl. XVII, Fig. a, 1930.
Lent by Archæological Museum, Mathura.
- 90 WOMAN AND CHILD, with girl above looking over a drapery: red sandstone railing pillar. Mathura, late 1st century A.D. H. 63 cm.
A. K. Coomaraswamy, *Hist. of Indian and Indonesian Art*, Pl. XX, Fig. 73, 1927.
Lent by Archæological Museum, Mathura.
- 91 AMAZON palace guard holding a sword: red sandstone railing pillar. Kankali Tila, Mathura, 2nd century A. D. H. 86 cm.
V. A. Smith, *The Jain Stupa and other antiquities of Mathura*, Pl. LXII, 1901.
V. S. Agrawala, *Guide Book to Arch. Section of Prov. Museum, Lucknow*, Pl. IX, Fig. 9. 1940.
Lent by Provincial Museum, Lucknow.
- 92 GIRL bathing under a waterfall: red sandstone railing pillar. Kankali Tila, Mathura, 2nd century A. D. H. 73 cm.
V. A. Smith, *The Jain Stupa and other antiquities of Mathura*, Pl. LXIII, 1901.
V. S. Agarwala, *Guide Book to Arch. Section of Prov. Museum, Lucknow*, Pl. IX, Fig. 10, 1940.
Lent by Provincial Museum, Lucknow.
- 93 GIRL with hands clasped at back of head in amorous pose: red sandstone. Mathura, Kushan, 2nd century A.D. H. 102 cm.
Lent by Indian Museum, Calcutta.
- 94 GIRL carrying bird cage: red sandstone railing pillar. Mathura, Kushan, 2nd century A.D. H. 129 cm.
W. Cohn, *Indische Plastik*, p. 19 (right), 1922.
J. P. Vogel, *Sculpture de Mathura, Ars Asiatica* 15, Pl. XIX, Fig. a, 1930.
Lent by Indian Museum, Calcutta.

- 95 MAN AND WOMAN: red sandstone. Sarguja, C.P., Kushan, late 2nd century A.D. H. 36 cm. W. 18.5 cm.
Lent by Indian Museum, Calcutta.
- 96 PEDESTAL for Alms-bowl, depicting a Bacchanalian scene: red sandstone. Maholi, Mathura, Kushan, 2nd century A.D. H. 92 cm. W. 74 cm.
Cf. A. Foucher, *L'Art Greco-Bouddhique du Gandhara*, T.I., Fig. 154, 1905, esp. for man holding finger to mouth in gesture of astonishment.
V. S. Agarwala, *Journal of Indian Soc. of Oriental Art*, Vol. VI, Pls. XXI and XXII, 1938; *Hand-book of Sculptures in the Curzon Museum of Archaeology, Mathura*, Fig. 24, 1939.
Lent by Archæological Museum, Mathura.
- 97 MALE HEAD with pointed Iranian cap: red sandstone. Mathura, Kushan, 2nd century A.D. H. 42.5 cm.
Cf. J. P. Vogel, *La Sculpture de Mathura, Ars Asiatica* 15, Pl. IV, Fig. b, 1930.
Lent by Archæological Museum, Mathura.
- 98 MAN'S HEAD: red sandstone. Mathura, Kushan, 2nd century A.D. H. 27 cm.
Lent by Archæological Museum, Mathura.
- 99 GIRL'S HEAD: red sandstone. Mathura, Kushan, 2nd century A.D. H. 36.5 cm.
Lent by Archæological Museum, Mathura.
- 100 FRIEZE WITH THREE PANELS showing Bodhisattva Gautama in Tushita heaven, his descent to earth in the form of elephant and the dream of queen Maya: marble. Amaravati, Madras, Andhra, c. 200 A.D. H. 85 cm.
J. Burgess, *Buddhist Stupa of Amaravati and Jaggayyapeta*, Figs. 7, 17 and 18, 1887.
Lent by Indian Museum, Calcutta.
- 101 DHARMA-CHAKRA on a pillar: marble. Amaravati, Madras, Andhra, c. 200 A.D. H. 123 cm.
Lent by Indian Museum, Calcutta.
- 102 DWARF ATTENDANT holding a club; marble door-jamb. Andhra, c. 200 A.D. H. 68 cm.
Lent by Government Museum, Hyderabad.

- 103 MALE BUST: limestone. Panigiri, Hyderabad State, c. 200 A.D. H. 17 cm.
Lent by Government Museum, Hyderabad.

GANDHARA SCULPTURES

- 104 BUDDHA'S COFFIN, with Vajrapani, three monks and a nobleman: schist. Sangau, N.W. Frontier Prov., early Gandhara, 2nd-3rd century A.D. H. 44.5 cm. W. 48 cm.
N. G. Majumdar, *A Guide to the Sculptures in the Indian Museum*, Pt. II, Pl. XI a, 1937.
Lent by Indian Museum, Calcutta.
- 105 BODHISATTVA MAITREYA: schist. Mardan, N.W. Frontier Prov., Gandhara, 2nd-3rd century A.D. H. 94.5 cm.
Lent by Indian Museum, Calcutta.
- 106 BUDDHA: schist. Loriyan-Tangai, N.W. Frontier Prov., Gandhara, 2nd-3rd century A.D. H. 91.5 cm.
Lent by Indian Museum, Calcutta.
- 107 TORSO OF BODHISATTVA: schist. Loriyan-Tangai, N.W. Frontier Prov., Gandhara, 2nd-3rd century A.D. H. 50.5 cm.
Lent by Indian Museum, Calcutta.
- 108 SEATED BUDDHA: schist. Jamalghadhi, N.W. Frontier Prov., Gandhara, 2nd-3rd century A.D. H. 42.5 cm.
N. G. Majumdar, *Guide to the Sculptures in the Indian Museum*, Pt. II, Pl. II b, 1937.
Lent by Indian Museum, Calcutta.
- 109 HARITI AND PANCHIKA: schist. Jamalghadhi, N.W. Frontier Prov., Gandhara, 2nd-3rd century A.D. H. 30 cm.
N. G. Majumdar, *Guide to the Sculptures in the Indian Museum*, Pt. II, Pl. XII b, 1937.
Lent by Indian Museum, Calcutta.

- 110 ATLAS FIGURE: schist. Jamalgadhi, N. W. Frontier Prov., Gandhara, 1st-2nd century A.D. H. 19.6 cm.
N. G. Majumdar, *Guide to the Sculptures in the Indian Museum*, Pt. II, Pl. XII a, 1937.
Lent by Indian Museum, Calcutta.
- 111 THE FIRST SERMON: schist. Lorian-Tangai, N. W. Frontier Prov., Gandhara, 2nd-3rd century A.D. H. 39.5 cm.
N. G. Majumdar, *Guide to the Sculptures in the Indian Museum*, Pt. II, Pl. X a, 1937.
Lent by Indian Museum, Calcutta.
- 112 BODHISATTVA MAITREYA: schist. Taxila (Mohra Moradu), Gandhara, c. 3rd century A.D. H. 80 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 113 HEAD OF BUDDHA: schist. Gandhara, 2nd-3rd century A.D. H. 19.3 cm.
Lent by S. C. Batra.
- 114 BODHISATTVA MAITREYA in meditation: stucco. Taxila (Jaulian), Gandhara, c. 4th century A.D. H. 60 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 115 HEAD OF BUDDHA: stucco. Taxila (Dharma-rajika Stupa), Gandhara, c. 3rd-4th century A.D. H. 29 cm.
Annual Report, Archaeological Survey of India, 1915-16, Pl. III g.
Lent by Central Asian Antiquities Museum, New Delhi.
- 116 HEAD OF MONK: stucco. Taxila (Kunala Stupa), Gandhara, c. 3rd-4th century A.D. H. 19 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 117 HEAD OF SATYR: stucco. Taxila (Sirkap), Gandhara, c. 1st-2nd century A.D. H. 22 cm.
Annual Report, Archaeological Survey of India, 1912-13, Pl. XVII c.
Lent by Central Asian Antiquities Museum, New Delhi.
- 118 HEAD OF YOUTH: stucco. Taxila (Dharmarajika Stupa), Gandhara, c. 2nd-3rd century A.D. H. 27 cm.
Annual Report, Archaeological Survey of India, 1912-13, Pl. V a.
Lent by Central Asian Antiquities Museum, New Delhi.
- 119 BEARDED MALE HEAD: terra-cotta. Taxila (Dharmarajika Stupa), Gandhara, c. 2nd-3rd century A.D. H. 25.6 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 120 HEAD OF CHILD: terra-cotta. Taxila (Jaulian), Gandhara, c. 4th-5th century A.D. H. 12 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 121 HEAD of BUDDHA: stucco. Gandhara, c. 4th century A.D. H. 25 cm.
Lent by E. C. Dickinson.
- 122 FEMALE HEAD with curly hair: painted stucco. Gandhara, c. 3rd-4th century A.D. H. 18 cm.
Lent by E. C. Dickinson.
- 123 FEMALE HEAD with pointed headdress: painted stucco. Gandhara, c. 3rd-4th century A.D. H. 22 cm.
Lent by E. C. Dickinson.
- 124 FEMALE HEAD wearing fillet: stucco. Gandhara, c. 3rd-4th century A.D. H. 26 cm.
Lent by E. C. Dickinson.
- 125 FEMALE HEAD wearing fillet: stucco. Gandhara, c. 3rd-4th century A.D. H. 18 cm.
Lent by E. C. Dickinson.
- 126 MALE HEAD with moustaches: painted stucco. Gandhara, c. 3rd-4th century A.D. H. 20.6 cm.
Lent by E. C. Dickinson.

- 127 MALE HEAD with a beard and hair tied in top-knot :
painted stucco. Gandhara, c. 3rd-4th century A.D.
H. 14 cm.
Lent by E. C. Dickinson.
- 128 MALE HEAD : stucco. Gandhara, c. 3rd-4th century
A.D. H. 10 cm.
Lent by E. C. Dickinson.
- 129 FEMALE HEAD : stucco. Gandhara, c. 3rd-4th
century A.D. H. 11 cm.
Lent by E. C. Dickinson.
- 130 STANDING YOUTH wearing Greek dress : painted
stucco. Gandhara, c. 3rd-4th century A.D. H. 48 cm.
Lent by E. C. Dickinson.
- 131 BUDDHA seated in meditation : painted stucco.
Gandhara, 4th-5th century A.D. H. 47 cm.
Lent by E. C. Dickinson.
- 132 BUDDHA seated in the attitude of preaching :
painted stucco. Gandhara, 4th-5th century A.D.
H. 54 cm.
Lent by E. C. Dickinson.

GUPTA SCULPTURES

- 133 SEATED BUDDHA with inscription : painted
sandstone. Bodhgaya, Bihar. Dated in the year
64 of Maharaja Trikamala, Gupta, early 4th century
A.D. H. 117 cm.
L. Bachhofer, *Early Indian Sculpture*, Pt. II, Pl. 89,
1929.
S. Kramrisch, *Indian Sculpture*, Pl. XVIII, Fig. 54,
1933.
Lent by Indian Museum, Calcutta.

- 134 STANDING BUDDHA with lotus halo: red sandstone. Mathura, Gupta, 5th century A.D. H. 217 cm.
J. P. Vogel, *Sculpture de Mathura, Ars Asiatica* 15, Pl. XXXI, Fig. c, 1930. S. Kramrisch, *Wiener Beitrage*, T. V. Fig. 2, 1931.
Lent by Indian Museum, Calcutta.
- 135 TORSO of standing Buddha: red sandstone. Jamalpur, Mathura, Gupta, early 5th century A.D. H. 75 cm.
Lent by Archæological Museum, Mathura.
- 136 STANDING BUDDHA: sandstone. Sarnath, Gupta, late 5th century A.D. H. 100 cm.
Lent by Sarnath Museum, Banaras.
- 137 SEATED BUDDHA: below, panel symbolical of the first sermon in the deer park at Sarnath: sandstone. Sarnath, Gupta, 5th century A.D. H. 72 cm. W. 41 cm.
Lent by Sarnath Museum, Banaras.
- 138 BUDDHA: sandstone. Sarnath, Gupta, late 5th century A.D. H. 136 cm.
Lent by Sarnath Museum, Banaras.
- 139 HEAD OF BUDDHA: sandstone. Sarnath, Gupta, 5th-6th century A.D. H. 26 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 140 BODHISATTVA MAITREYA: sandstone. Sarnath, Gupta, late 5th century A.D. H. 43 cm.
Lent by Sarnath Museum, Banaras.
- 141 BODHISATTVA: sandstone. Sarnath, Gupta, late 5th century A.D. H. 53.3 cm.
Lent by Sarnath Museum, Banaras.
- 142 VISHNU wearing crown and ornaments: red sandstone. Mathura. Gupta, 5th century A.D. H. 102 cm.
V. S. Agarwala, *Sculptures in the Curzon Museum of Arch, Mathura*, Fig. 38, 1939.
Lent by Archæological Museum, Mathura.

- 143 DOOR JAMB, with floral scroll design: red sandstone. Bhumara, Central India, Gupta, late 5th century A.D. H. 104 cm. W. 21 cm.
Lent by Indian Museum, Calcutta.
- 144 STONE PANEL: a frieze of Gana figures seized by Makara: sandstone. Sarnath, Gupta, late 5th century A.D. H. 20 cm. W. 180 cm.
Lent by Sarnath Museum, Banaras.
- 145 VERTICAL PANEL depicting Ganas climbing a stem with scroll foliage: red sandstone. Bhumara, Central India, Gupta, late 5th century A.D. H. 162.5 cm. W. 39.5 cm.
R. D. Banerji, *Mem. of the Arch. Survey of India* No. 16, Pl. VII. Fig. a. S. C. Kala, *Sculptures in the Allahabad Municipal Museum*, Pl. XXIII, 1946.
Lent by Municipal Museum, Allahabad.
- 146 LINTEL depicting kirttimukha, ganas and lotus flowers: red sandstone. Bhumara, Central India, Gupta, c. 500 A.D. H. 30 cm. W. 140 cm.
Lent by Indian Museum, Calcutta.
- 147 GUPTA TEMPLE PILLAR with full vase, kirttimukha and scroll-work: sandstone. Ghazipur, U.P., Gupta, 5th century A.D. H. 191.5 cm.
Lent by Municipal Museum, Allahabad.
- 148 WARRIOR mounted on caparisoned horse: sandstone. Sarnath, Gupta, 5th century A.D. H. 56 cm. W. 86.5 cm.
Lent by Sarnath Museum, Banaras.
- 149 ELEPHANT with rider: sandstone. Besnagar, Gwalior State, 4th-5th century A.D. H. 137 cm. W. 144 cm.
Lent by Archæological Museum, Gwalior.
- 150 FLYING VIDYADHARAS (celestial beings): sandstone. Sarnath, Gupta, c. 5th century A.D.
Annual Report Arch. Survey of India, 1935-36, Pl. XXXV, Fig. 1.
Lent by Indian Museum, Calcutta.

- 151 FLYING GANDHARVA couple : sandstone. Sondani, Gwalior State, Gupta, late 6th century A.D. H. 82 cm. W. 132 cm.
A. K. Coomaraswamy, *Hist. of Indian and Indonesian Art*, Pl. XLVI (detail), 1927. S. Kramrisch, *Indian Sculpture*, Pl. XX, Fig. 60, 1933.
Lent by Archæological Museum, Gwalior.
- 152 KARTTIKEYA seated on his peacock *vahana* : limestone. United Provinces, 6th century A.D. H. 50.5 cm.
Rupam, No. 21, p. 41, 1925. A. K. Coomaraswamy, *Hist. of Indian and Indonesian Art*, Pl. XLVI, Fig. 175, 1927.
Lent by Bharat Kala Bhavan, Banaras.
- 153 LOWER PORTION of skirted female figure : painted sandstone. Probably Central Provinces, 6th-7th century A.D. H. 89 cm.
Lent by Indian Museum, Calcutta.
- 154 FEMALE ATTENDANT : sandstone. Rajmahal, Bihar, 6th-7th century A.D. H. 81.5 cm.
Lent by Patna Museum.
- 155 DOUBLE LION capital: sandstone. Gwalior Fort, 6th-7th century A.D. H. 52 cm. W. 105 cm.
A. K. Coomaraswamy, *Visvakarma*, Pl. 96, 1914.
Lent by Archæological Museum, Gwalior.
- 156 SEATED WOMAN with a child between the legs : sandstone. Besnagar, Gwalior State, 7th century A.D. H. 115 cm.
Lent by Archæological Museum, Gwalior.
- 157 FLYING GANDHARVA PAIRS and scroll-design : sandstone door-frame. Sarnath, Late Gupta, c. 7th century A.D. H. 52 cm.
Lent by Sarnath Museum, Banaras.
-

EARLY MEDIEVAL SCULPTURES

(8TH-10TH CENTURY A.D.)

- 158 BUST OF SIVA holding lotus in right hand : sandstone. Gwalior, early medieval, c. 8th century A.D. H. 56 cm.
Lent by Archæological Museum, Gwalior.
- 159 BODHISATTVA Vajrapani: basaltic trap. Lalitgiri, Orissa, mediæval, 8th century A.D. H. 194 cm. R. P. Chanda, *Arch. Survey of India Memoir*, No. 44, Pl. VI, Fig. 3. S. Kramrisch, *Indian Sculpture*, Pl. XXXIII, Fig. 83, 1933.
Lent by Indian Museum, Calcutta.
- 160 CROWNED BUDDHA in earth-touching attitude : banded sandstone. Lalitgiri, Orissa, c. 8th-9th century A.D. H. 63 cm.
Lent by Baroda State Museum.
- 161 PADMAPANI: sandstone. Nalanda, Bihar, c. 800 A.D. H. 106 cm.
Lent by Nalanda Museum.
- 162 FEMALE BUST: sandstone. Gwalior Fort, 8th-9th century A.D. H. 54 cm.
Lent by Archæological Museum, Gwalior.
- 163 GANESA: sandstone. Benisagar, Bihar, 9th-10th century A.D. H. 55 cm.
Lent by Patna Museum.
- 164 TORSO of Dvarapala with elaborate ornaments: gabbro. Warangal, Hyderabad State, early 9th century A.D. H. 85 cm.
Lent by Government Museum, Hyderabad.
- 165 WORSHIPPER: gabbro. Provenance unknown, c. 9th century A.D. H. 145.5 cm.
Lent by Government Museum, Madras.
- 166 DURGA TRAMPLING A DEMON: porphyritic basalt. Provenance unknown, 9th century A.D. H. 128 cm.
Arch. Survey of Mysore Report, 1935, Pl. XVIII, Fig. 2.
Lent by Mysore Government Museum, Bangalore.

- 167 CHAURI-BEARER : basalt. Lingsugur, Hyderabad State, c. 900 A.D. H. 96 cm.
Lent by Government Museum, Hyderabad.
- 168 SIMHANADA LOKESVARA : steatite. c. 10th century A.D. Sarnath, H. 9.5 cm.
Lent by Sarnath Museum, Banaras.
- 169 BRAHMA AND SARASVATI : sandstone. Mahaban, U.P., mediæval, 10th century A.D. H. 57 cm. W. 37.5 cm.
Lent by Archæological Museum, Mathura.
- 170 GODDESS GANGA and other figures : sandstone door jamb. Provenance unknown, mediæval, 10th century A.D. H. 62 cm. W. 40 cm.
Lent by Archæological Museum, Mathura.
- 171 PARVATI with her son seated on lion : red sandstone. Provenance unknown, early medieval, c. 8th century A.D. H. 31 cm.
Lent by Asutosh Museum, Calcutta.
- 172 SIVA : sandstone. Provenance unknown, 10th century A.D. H. 95 cm.
Lent by Rajputana Museum, Ajmer.
- 173 FEMALE BUST : sandstone. Nalanda, early medieval, c. 8th-9th century A.D. H. 29 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 174 BODHISATTVA AVALOKITESVARA : sandstone. Vishnupur, Gaya, Bihar, mediæval, 10th century A.D. H. 110.5 cm.
Lent by Patna Museum.
- 175 BUST OF TARA : sandstone. Sarnath, medieval, c. 10th century A.D. H. 28 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 176 MAN AND WOMAN : limestone. Kakanmadh Temple, Suhania, Gwalior State, 10th century A.D. H. 97 cm. W. 85 cm.
Lent by Archæological Museum, Gwalior.

-
- 177 VAJRA TARA with four faces : sandstone. Sarnath, Medieval, c. 10th century A.D. H. 48 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 178 SEATED WOMAN : sandstone. Western India, late 10th century A.D. H. 48 cm.
Lent by Government Museum, Hyderabad.
- 179 FEMALE FIGURE : sandstone. Bhumara, Central India, 10th century A.D. H. 27 cm.
Lent by Patna Museum.
- 180 TORSO of an image of Vishnu : basalt, Sundarban, Bengal, 10th century A.D. H. 76 cm.
Lent by Asutosh Museum, Calcutta.
- 181 DURGA slaying demon : basalt. Jajpur, Orissa, c. 10th century A.D. H. 16 cm.
Lent by Bangiya Sahitya Parishad, Calcutta.
- 182 FEMALE HEAD : basalt. Rajgarh, Alwar State, 10th century A.D. H. of head 19 cm.
Lent by Rajputana Museum, Ajmer.
- 183 RAMA AND SITA : basalt. Hemavati, Madras, 10th century A.D. H. 58.5 cm.
Lent by Government Museum, Madras.
- 184 UMA MAHESVARA : basalt. Penukonda, Anantapur, Madras, 10th century A.D. H. 80 cm.
Lent by Government Museum, Madras.
- 185 DAKSHINAMURTI SIVA : diorite. Chola maligai, Madras, c. 1000 A.D. H. 138.5 cm.
Lent by Government Museum, Madras.
- 186 MAN COMBATING LION : sandstone. Gwalior, c. 10th century A.D. H. 24 cm.
Lent by Archæological Museum, Gwalior.
-

LATER MEDIEVAL SCULPTURES

(11TH-13TH CENTURY A.D.)

- 187 LION bracket support with a warrior: sandstone. Bhuvaneswar, Orissa, mediæval, 11th century A.D. H. 108 cm.
Lent by Indian Museum, Calcutta.
- 188 WOMAN AND CHILD with attendants: sandstone. Bhuvaneswar, Orissa, mediæval, 11th century A.D. H. 92 cm.
Lent by Indian Museum, Calcutta.
- 189 WOMAN WITH MIRROR: sandstone. Bhuvaneswar, Orissa, mediæval, 11th century A.D. H. 95.5 cm.
Lent by Indian Museum, Calcutta.
- 190 WOMAN WRITING: limestone. Bhuvaneswar, Orissa, mediæval, 11th century A.D. H. 69 cm.
Lent by Indian Museum, Calcutta.
- 191 SIVA DANCING on five heads: sandstone. Orissa, 11th century A.D. H. 112 cm.
Lent by Dewan Bahadur R. K. Jalan, Patna.
- 192 TWO FEMALE FIGURES: a sandstone angle piece. Khajuraho, C.I., c. 1000 A.D. H. 98.5 cm.
Lent by Municipal Museum, Allahabad.
- 193 FEMALE BUST: sandstone. Kiradu, Jodhpur State, 11th century A.D. H. 32 cm.
Lent by Sardar Museum, Jodhpur.
- 194 FEMALE TORSO: sandstone. Kiradu, Jodhpur State, 11th century A.D. H. 31.5 cm.
Lent by Sardar Museum, Jodhpur.
- 195 DURGA: sandstone. Western India, early 11th century A.D. H. 88 cm.
Lent by Baroda State Museum.
- 196 WOMAN with attendant: basalt. Bihar, 11th century A.D. H. 47 cm.
Lent by Asutosh Museum, Calcutta.
- 197 YAMUNA: sandstone. Bhuvaneswar, Orissa, 11th century A.D. H. 56 cm.
Lent by Asutosh Museum, Calcutta.

- 198 FRIEZE OF DANCERS: sandstone lintel. Jodhpur, Rajputana. Late 11th century A.D. H. 28 cm. W. 74 cm.
Lent by Sardar Museum, Jodhpur.
- 199 SARASVATI, goddess of learning and music: basalt. Sundarban, Bengal, c. 11th century A.D. H. 43 cm.
Lent by Asutosh Museum, Calcutta.
- 200 AVALOKITESVARA: basalt. Pala, c. 11th century A.D. H. 28 cm.
Lent by Indian Museum, Calcutta.
- 201 KRISHNA dancing on the hood of serpent Kaliya and Garuda in adoration on side: basalt. Halebid, Mysore State, Hoysala, 12th century A.D. H. 154 cm.
Lent by Mysore Government Museum, Bangalore.
- 202 VISHNU AND LAKSHMI on Garuda: basalt. Hoysala, 12th century A.D. H. 154 cm.
Lent by Mysore Government Museum, Bangalore.
- 203 BHAIRAVA: basalt. Hoysala, 12th century A.D. H. 130 cm.
Lent by Archæological Department, Mysore State.
- 204 HUNTRESS: basalt. Hoysala, 12th century A.D. H. 136 cm.
Lent by Archæological Department, Mysore State.
- 205 HOYSALA KING slaying a lion: basalt. Hoysala, 12th century A.D. H. 53.5 cm. W. 104.5 cm.
Lent by Prince of Wales Museum, Bombay.
- 206 KRISHNA playing on a flute, flanked by gopis and cows in niches and large makara animals: weathered rock. Halebid, Mysore, Hoysala, early 12th century A.D. H. 53.5 cm. W. 251 cm.
Lent by Indian Museum, Calcutta.
- 207 KRISHNA playing the flute: basalt. Hoysala, 12th century A.D. H. 127 cm.
Lent by Archæological Department, Mysore State.
- 208 WARRIOR AND FEMALE CHAURI-BEARER: basalt door-jamb. Hoysala, 12th century A.D. H. 54.5 cm.
Lent by Government Museum, Madras.

- 209 DANCER AND DRUMMER : basalt. Hoysala, 12th century A.D. H. 138 cm.
Lent by Archæological Department, Mysore State.
- 210 LINTEL with representations of Brahma, Vishnu and Siva and perforated design : basalt. Hoysala, 12th century A.D. H. 95 cm. L. 347 cm.
Lent by Government Museum, Hyderabad.
- 211 DANCERS AND MUSICIANS: basalt. Halebid, Mysore State, Hoysala, 12th century A.D. H. 38 cm. W. 100 cm.
Lent by Mysore Government Museum, Bangalore.
- 212 INDRA and his consort mounted on an elephant : basalt. Halebid, Mysore State, Hoysala, 12th century A.D. H. 154 cm.
Lent by Mysore Government Museum, Bangalore.
- 213 DANCING FEMALE FIGURE : basalt. Bellary District, Madras, 12th century A.D. H. 61 cm.
Lent by Government Museum, Madras .
- 214 SARASVATI: marble. Bikanir, Rajputana, Jain, 12th-13th century A.D. H. 120 cm.
Lent by H. H. The Maharaja of Bikanir.
- 215 ORNAMENTAL ARCH : marble. Bikanir, Rajputana, Jain, 12th-13th century A.D. H. 151 cm. W. 110 cm.
Lent by H. H. The Maharaja of Bikanir.
- 216 GARUDA : lamprophyre. Dohad, Bombay, 13th century A.D. H. 185 cm.
Lent by Prince of Wales Museum, Bombay.
- 217 HEAD OF HORSE : sandstone. Konarak, Orissa, 13th century A.D. H. 65 cm. W. 89 cm.
Lent by Indian Museum, Calcutta.
- 218 MAN AND WOMAN (Mithuna) : sandstone. Konarak, Orissa, 13th century A.D. H. 86 cm.
Lent by Government Museum, Hyderabad.
- 219 DOOR JAMB with attendant and vyala-motif : basalt. Mahedpur, Bengal, medieval, 13th century A.D. H. 107 cm.
Lent by Asutosh Museum, Calcutta.

TERRACOTTAS

- 220 FEMALE FIGURE with elaborate applied head-dress and panniered skirt: terracotta. Pataliputra, Patna, c. 200 B.C. H. 28.5 cm.
Lent by Patna Museum.
- 221 FEMALE FIGURE with ornamental girdle: terracotta. Golakhpur, Patna, late 2nd century B.C. H. 16.5 cm.
K. P. Jayaswal, *Journal of Indian Soc. of Oriental Art*, Vol. III, 2, Pl. XXXI, 1935.
Lent by Patna Museum.
- 222 FEMALE FIGURE: dark grey terracotta. Mathura, 2nd century B.C. H. 13 cm.
Lent by Archæological Museum, Mathura.
- 223 MOTHER GODDESS: dark grey terracotta. Basti, U.P., Sunga, 2nd century B.C. H. 16.5 cm. W. 9.5 cm.
Lent by Indian Museum, Calcutta.
- 224 ELEPHANT with rider: dark grey terracotta. Mathura, 2nd century B.C. H. 14.5 cm. W. 22 cm.
Lent by Archæological Museum, Mathura.
- 225 WINGED FEMALE FIGURE: terracotta. Basarh, Bihar, Sunga, c. 120 B.C. H. 14 cm.
Annual Report, Arch. Survey of India, 1913-14, Pl. XLIV, Fig. i.
A. K. Coomaraswamy, *Hist. of Indian and Indonesian Art*, Pl. V, Fig. 16, 1927.
Lent by Patna Museum.
- 226 FEMALE BUST with hands clasped above head in amorous pose: terracotta. Taxila (Bhir Mound), 2nd century B.C. H. 4.2 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 227 FEMALE BUST: terracotta. Patna, late 2nd century B.C. H. 10.5 cm.
Lent by Patna Museum.

- 228 MALE FIGURE: terracotta. Ahichchhatra, U.P., 1st century B.C. H. 14 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 229 BUST OF GODDESS: terracotta. Bangarh, Bengal, late 1st century B.C. H. 8.2 cm.
Lent by Asutosh Museum, Calcutta.
- 230 FEMALE FIGURE with ornamental girdle and bracelets: terracotta. Kausambi, U.P., 1st century B.C. H. 13.5 cm.
Lent by Municipal Museum, Allahabad.
- 231 GODDESS LAKSHMI on a lotus base: terracotta. Rajghat, U.P., 1st century B.C. H. 14 cm.
Lent by Municipal Museum, Allahabad.
- 232 MAN AND WOMAN: terracotta. Ahichchhatra, U.P., 1st century B.C. H. 12.5 cm. W. 8.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 233 MAN AND WOMAN (Mithuna): terracotta. Ahichchhatra, U.P., 1st century B.C. H. 15.7 cm. W. 9.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 234 FEMALE FIGURE: terracotta. Provenance unknown, Sunga, 1st century B.C. H. 15.5 cm. W. 7 cm.
Lent by Asutosh Museum, Calcutta.
- 235 SALABHANJIKI: terracotta. Kausambi, U.P., Sunga, 1st century B.C. H. 9.5 cm. W. 4 cm.
Lent by Municipal Museum, Allahabad.
- 236 WINGED MALE FIGURE: terracotta. Kausambi, U.P., c. 1st century B.C. H. 13.5 cm.
Lent by Municipal Museum, Allahabad.
- 237 HEAD OF FEMALE FIGURE: terracotta. Kausambi, U.P., c. 1st century B.C. H. 6.5 cm.
Lent by Municipal Museum, Allahabad.
- 238 HELLENISTIC FEMALE HEAD: terracotta. Taxila (Sirkap), 1st century B.C. H. 6 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 239 HORSE with rider and groom. A toy, originally with wheels and pushed with a stick inserted in a hole at the back of the base: terracotta. Mathura, late 1st century A.D. H. 11.5 cm.
Lent by Archæological Museum, Mathura.
- 240 FEMALE FIGURE: terracotta. Patna, 1st century A.D. H. 13.7 cm.
S. Kramrisch, *Journal of Indian Soc. of Oriental Art*, Vol. VII, Pl. IX, Fig. 5, 1939.
Lent by Patna Museum.
- 241 FEMALE BUST: terracotta. Ahichchhatra, U.P., c. 100 A.D. H. 9 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 242 THE PICNIC PARTY, people in a cart with food and musical instruments: terracotta. Kausambi, U.P., c. 1st century B.C. W. 12.5 cm. L. 15 cm.
Lent by Indian Museum, Calcutta.
- 243 LOVERS on a couch: moulded terracotta. Kausambi, U.P., early 1st century B.C. H. 10.5 cm. W. 9 cm.
Lent by Provincial Museum, Lucknow.
- 244 STANDING FEMALE FIGURE: terracotta. Kausambi, U.P., c. 1st century A.D., H. 13.4 cm.
Lent by Municipal Museum, Allahabad.
- 245 DRINKING COUPLE: terracotta. Kausambi, U.P., c. 1st century B.C. H. 5.7 cm.
Lent by Municipal Museum, Allahabad.
- 246 SEATED MALE FIGURE: terracotta. Mathura, 2nd century A.D. H. 7 cm.
Lent by Municipal Museum, Allahabad.
- 247 MONGOOSE: terracotta. Patna, c. 1st-2nd century A.D. L. 11.3 cm.
Lent by Patna Museum.
- 248 MALE HEAD with moustaches: terracotta. Taxila (Sirkap), 2nd century A.D. H. 6 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 249 FEMALE HEAD: terracotta (kaolin). Kondapur, Hyderabad State, Andhra, 2nd-3rd century A.D. H. 4.5 cm.
Lent by Government Museum, Hyderabad.
- 250 A LION: terracotta (kaolin). Kondapur, Hyderabad State, Andhra, 2nd-3rd century A.D. H. 6 cm.
Lent by Government Museum, Hyderabad.
- 251 CAPARISONED BULL: terracotta (kaolin). Kondapur, Hyderabad State, Andhra, 2nd-3rd century A.D. H. 6.2 cm.
Lent by Government Museum, Hyderabad.
- 252 CAPARISONED HORSE: terracotta (kaolin), Kondapur, Hyderabad State, Andhra, 2nd-3rd century A.D. H. 6.7 cm.
Lent by Government Museum, Hyderabad.
- 253 MALE HEAD : terracotta (kaolin). Kondapur, Hyderabad State, Andhra, 2nd-3rd century A.D. H. 4 cm.
Lent by Government Museum, Hyderabad.
- 254 MALE HEAD: terracotta (kaolin). Kondapur, Hyderabad State, Andhra, 2nd-3rd century A.D. H. 3.5 cm.
Lent by Government Museum, Hyderabad.
- 255 MALE HEAD: terracotta (kaolin). Kondapur, Hyderabad State, Andhra, 2nd-3rd century A.D. H. 4.5 cm.
Lent by Government Museum, Hyderabad.
- 256 FEMALE HEAD: terracotta (kaolin). Kondapur, Hyderabad State, Andhra, 2nd-3rd century A.D. H. 4.5 cm.
Lent by Government Museum, Hyderabad.
- 257 BEARDED MAN carrying a girl on his shoulders: terracotta. Mathura, U.P., 3rd century A.D. H. 8.7 cm.
Lent by Patna Museum.
- 258 MALE HEAD with moustaches and elaborate head-dress: terracotta. Kausambi, U.P., c. 3rd century A.D. H. 15.3 cm.
Lent by Municipal Museum, Allahabad.

- 259 MALE HEAD wearing turban: terracotta. Kausambi, U.P., c. 4th century A.D. H. 9 cm.
Lent by Municipal Museum, Allahabad.
- 260 CROUCHING LION on obverse and floral design on reverse: hollow terracotta plaque. Ahichchhatra, Bareilly District, c. 4th century A.D. W. 30 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 261 ELEPHANT AND RIDER: terracotta, Rajghat, Banaras, U.P., Gupta, 4th-5th century A.D. H. 11.7 cm. L. 8.5 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 262 YOUNG DRUMMER: terracotta. Rajghat, Banaras, U.P., Gupta, 4th-5th century A.D., H. 5.5 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 263 MAHOUT: terracotta. Rajghat, Banaras, Gupta, 4th-5th century. H. 8.5 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 264 GIRL ON A SWING: terracotta. Rajghat, Banaras, U.P., Gupta, 4th-5th century. H. 10.5 cm. W. 7 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 265 MAN AND WOMAN embracing: terracotta. Rajghat, Banaras, U.P., Gupta, 4th-5th century A.D. H. 8.5 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 266 WARRIOR repelling the attack of an elephant: hollow terracotta ornament. Ahichchhatra, U.P., Gupta, 4th-5th century A.D. Diam. 8.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 267 FEMALE BUST: terracotta. Rajghat, Banaras, Gupta, 4th-5th century A.D. H. 9.8 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 268 KINNARI AND RIDER: large terra-cotta relief. Ahichchhatra, U.P., c. 500 A.D. H. 67 cm. W. 67 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 269 HEAD OF SIVA with matted locks : terracotta. Ahichchhatra, Bareilly District, 5th century A.D. H. 19 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 270 HEAD OF PARVATI with crescent, third eye and spiral locks : terracotta. Ahichchhatra, Bareilly District, 5th century A.D. H. 12 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 271 YOUNG WORSHIPPER holding flower in right hand : painted terracotta. From stupa at Mirpurkhas, Sind, Gupta, c. 500 A.D. H. 75 cm.
Lent by Prince of Wales Museum, Bombay.
- 272 SIVA-GANAS DISTURBING THE SACRIFICE OF DAKSHA : terracotta. Ahichchhatra, Bareilly District, c. 6th century A.D. H. 65.7 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 273 FEMALE HEAD : terracotta. Rajghat (Banaras), Gupta, 5th century A.D. H. 8 cm. W. 7 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 274 FEMALE BUST : painted terracotta. Rajghat (Banaras), Gupta, 5th century A.D. H. 10 cm. W. 5.5 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 275 APSARAS : terracotta. Rajghat, Banaras, 6th century A.D. H. 12.5 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 276 VISHNU seated on the serpent of eternity with Brahma seated on a lotus : terracotta. Bhitargaon, U.P., Gupta, 5th century A.D. H. 23 cm. W. 48.5 cm.
A. Cunningham, *Arch. Reports*, Vol. XI, Pl. XVII :
Lent by Indian Museum, Calcutta.
- 277 GIRL AND YOUTH : terracotta medallion. Mahasthan, Bengal, c. 6th century A.D. W. 34 cm.
Annual Report, Arch. Survey of India, 1936-37, Pl. XV, Fig. d.
Lent by Indian Museum, Calcutta.

- 278 DREAM OF QUEEN MAYA: terracotta. Mahasthan, Bengal, c. 6th century A.D. H. 45 cm. W. 45 cm.
Annual Report, Arch. Survey of India, 1936-37, Pl. XV, Fig. a.
Lent by Indian Museum, Calcutta.
- 279 GANESA: terracotta. Paharpur, Bengal, c. 6th century A.D. H. 34.5 cm. W. 33 cm.
Lent by Indian Museum, Calcutta.
- 280 DANCERS AND MUSICIANS: terracotta. Vikrampur, Bengal, 14th century A.D. H. 20 cm. W. 30 cm.
Lent by Asutosh Museum, Calcutta.
- 281 SITA IN ASOKA GROVE: terracotta. Bengal, 16th century A.D. H. 16 cm. W. 11.5 cm.
Lent by Asutosh Museum, Calcutta.
- 282 WOMAN with a stag: terracotta. Bengal, 16th century A.D. H. 24.5 cm. W. 9.5 cm.
Lent by Asutosh Museum, Calcutta.
- 283 PORTUGUESE SOLDIERS hunting: terracotta. Jessore, Bengal, 16th century A.D. H. 17.5 cm. W. 15 cm.
Lent by Asutosh Museum, Calcutta.
- 284 PORTUGUESE SOLDIERS drinking: terracotta. Jessore, Bengal, 16th century A.D. H. 19 cm. W. 15 cm.
Lent by Asutosh Museum, Calcutta.
- 285 DRUMMER: terracotta. Bengal, 16th century A.D. H. 23 cm. W. 14 cm.
Lent by Bangiya Sahitya Parishad, Calcutta.
- 286 KRISHNA slipping on his sandal: terracotta. Bengal, 16th century A.D. H. 16 cm. W. 9 cm.
Lent by Bangiya Sahitya Parishad, Calcutta.
- 287 KRISHNA playing a flute: terracotta. Naldanga, Bengal, c. 16th century. H. 20.4 cm. W. 9.5 cm.
Lent by Asutosh Museum, Calcutta.

- 288 HORN BLOWER: terracotta. Bengal, 16th century A.D. H. 17.5 cm. W. 17.5 cm.
Lent by Bangiya Sahitya Parishad, Calcutta.
- 289 LAMP stamped with solar motif: terracotta. Mathura, c. 1st century B.C. W. 11 cm.
Lent by Ajit Ghose, Calcutta.
- 290 CROUCHING CHILD: terracotta lid of casket. Mathura, Gupta, 5th century A.D. W. 8.7 cm.
Lent by Ajit Ghose, Calcutta.
- 291 WOMAN playing a musical instrument: terracotta. Kausambi, U.P., Gupta, 5th century A.D. H. 13 cm.
Lent by Ajit Ghose, Calcutta.

BRONZES

- 292 HARPOCRATES, the Egyptian child-god: bronze.
Taxila (Sirkap), c. 1st century B.C. H. 17 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 293 CHANDRA-SEKHARA SIVA: bronze. Sundarban, Bengal, c. 7th century A.D. H. 15.7 cm.
Lent by Ajit Ghose, Calcutta.

- 294 BODHISATTVA AVALOKITESVARA: bronze.
North India, c. 8th century A.D. H. 15.7 cm.
Lent by Ajit Ghose, Calcutta.

- 295 SEATED BUDDHA: bronze. Negapatam, Madras, 8th century A.D. H. 74.5 cm.
Lent by Government Museum, Madras.

- 296 HANGING LAMP: bronze. Jogeshwari Cave, Bombay, c. 8th century A.D. H. 116 cm.
Lent by Prince of Wales Museum, Bombay.

- 297 FEMALE LAMP HOLDER: bronze partly gilt.
Warangal, Hyderabad State, 8th-9th century A.D. H. 15.5 cm.
G. Yazdani, *Journal of Indian Soc. of Oriental Art*, Vol. II, i, Pl. VIII, 1934.
Lent by Government Museum, Hyderabad.

- 298 STANDING BUDDHA: bronze. Nalanda, Bihar, 9th century A.D. H. 28 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 299 PADMAPANI: bronze. Kurkihar, Bihar, 9th century A.D. H. 73 cm.
Lent by Patna Museum.

- 300 SEATED KUBERA: bronze. Nalanda, Bihar, c. 9th century A.D. H. 26.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 301 SEATED BUDDHA: bronze. Kurkihar, Bihar, 9th century A.D. H. 33 cm.
Lent by Patna Museum.
- 302 JAINA IMAGE of Neminatha: bronze. Chopda, East Khandesh, Bombay 9th century A.D. H. 58 cm.
Lent by Prince of Wales Museum, Bombay.
- 303 JAINA TIRTHANKARA: bronze. Gujarat, 9th century A.D. H. 22 cm.
Karl Khandalavala, "Some metal images", *Marg*, Vol. I, No. 3, p. 66, Fig. 16.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 304 SIVA TRIPURANTAKA: bronze. Tanjore Dist., Madras, 9th century A.D. H. 64 cm.
Lent by Gautam Sarabhai, Ahmadabad.
- 305 PARVATI: bronze. South India, Pallava-Chola transition, c. 900 A.D. H. 61 cm.
Karl Khandalavala, "Some metal images", *Marg*, Vol. I, No. 3, p. 66, Figs. 2-3.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 306 SIVA NATESA: bronze. Kurram, Madras, c. 900 A.D. H. 55 cm.
Lent by Government Museum, Madras.
- 307 SIVA: bronze. Kilippandam, Madras, c. 900 A.D. H. 62 cm.
Lent by Government Museum, Madras.
- 308 BODHISATTVA: gilt bronze. Negapatam, Madras, 10th century A.D. H. 39 cm.
Lent by Government Museum, Madras.
- 309 RAMA: bronze. Vadakkapanniyar, Tanjore Dist., Madras, 10th century A.D. H. 112 cm.
Lent by Government Museum, Madras.
- 310 DEVI: bronze. South India, 10th century A.D. H. 67 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 311 PARVATI: bronze. Jambanodai, Tanjore Dist., Madras, c. 1000 A.D. H. 92 cm.
Lent by Government Museum, Madras.

- 312 PARVATI: bronze. South India, Chola, 10th century A.D. H. 82 cm.
Karl Khandalavala, "Some metal images", *Marg*, Vol. I, No. 3, p. 66, Fig. 4.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 313 SIVA WITH PARVATI seated on a pedestal: bronze. South India, Chola, 10th century A.D. H. 27 cm. W. 65 cm.
Karl Khandalavala, "Some metal images", *Marg*, Vol. I, No. 3, p. 66, Fig. 1.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 314 MANJUSRI: bronze. Nalanda, Bihar, 10th century A.D. H. 20 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 315 BODHISATTVA PADMAPANI with attendants: bronze. Nalanda, Bihar, c. 10th century A.D. H. 20 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 316 GODDESS TARA with attendants: bronze. Central Provinces, Pala, c. 10th century A.D. H. 35 cm.
Lent by Muni Jinavijayaji, Bombay.
- 317 GODDESS AMBIKA holding a child: bronze. Sundarban, Bengal, Pala, c. 10th century A.D. H. 16 cm.
Lent by Ajit Ghose, Calcutta.
- 318 BODHISATTVA VAJRAPANI with four faces: gilt bronze. Nalanda, Bihar, 10th century A.D. H. 23 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 319 BUDDHA'S NATIVITY: bronze. Nalanda, Bihar, 10th century A.D. H. 21 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 320 GODDESS TARA: bronze. Nalanda, Bihar, 10th century A.D. H. 24 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 321 PENSIVE PADMAPANI: bronze. Nalanda, Bihar, 10th century A.D. H. 13 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 322 HANUMAN: bronze. South India, 11th century A.D. H. 60 cm.
Lent by Government Museum, Madras.
- 323 SIVA KANKALAMURTI: bronze. Tirakkalar, Tanjore Dist., Madras, c. 1100 A.D. H. 34 cm.
Lent by Government Museum, Madras.
- 324 SIVA NATARAJA: bronze. Tiruvelangadu, Chiturst. Dist., Madras, c. 1100 A.D. H. 115 cm.
W. Cohn, *Indische Plastik*, pp. 116-119, 1922. F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Govt. Mus., New Series*, Vol. I, Pt. 2, Pl. XVIII, Fig. 2, 1932.
Lent by Government Museum, Madras.
- 325 SIVA NATARAJA: bronze. Velunkanni, Tanjore Dist., Madras, 12th century A.D. H. 111 cm.
W. Cohn, *Indische Plastik*, pp. 120 and 121, 1922.
F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Govt. Mus., New Series*, Vol. I, Pt. 2, Pl. XVII, Fig. 1, 1932.
Lent by Government Museum, Madras.
- 326 SIVA NATARAJA: bronze. South India, 12th century A.D. H. 97 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 327 MAHESVARI: bronze. Tanjore Dist., Madras, 12th century A.D. H. 75 cm.
Lent by Gautam Sarabhai, Ahmadabad.
- 328 AVALOKITESVARA: gilt bronze. Kurkihar, Bihar, 12th century A.D. H. 23.5 cm.
Lent by Patna Museum.

- 329 VISHNU standing with consorts: bronze. c. 12th century A.D. H. 88 cm.
Lent by Indian Museum, Calcutta.
- 330 MOTHER AND CHILD: bronze. Sundarban, Bengal, Late Pala, c. 12th century A.D. H. 13 cm.
Lent by Ajit Ghose, Calcutta.
- 331 STANDING VISHNU: bronze. Bengal, c. 13th century A.D. H. 34.5 cm.
Lent by Bangiya Sahitya Parishad, Calcutta.
- 332 EIGHT-ARMED KRISHNA: bronze. South India, 18th century A.D. H. 67 cm.
Lent by Central Asian Antiquities Museum, New Delhi. (Treasurywala collection).
- 333 CHOLA KING: bronze. Chingleput Dist., Madras, 13th century A.D. H. 74 cm.
Lent by Gautam Sarabhai, Ahmadabad.
- PARVATI: bronze. Tanjore Dist., Madras, 13th century A.D. H. 66 cm.
Lent by Gautam Sarabhai, Ahmadabad.
- 335 CHOLA QUEEN: bronze. Chingleput Dist., Madras, 13th century A.D. H. 53.5 cm.
Lent by Gautam Sarabhai, Ahmadabad.
- 336 SIVA AND PARVATI: bronze. South India, 13th-14th century A.D. H. 72 cm.
Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.
- 337 KANNAPA NAYANAR: bronze. Tiruvelangadu, Chittoor, N. Arcot Dist., Madras, 13th-14th century. H. 49 cm.
Lent by Government Museum, Madras.
- 338 UMA MAHESVARA: brass. Provenance unknown, 15th-16th century A.D. H. 14.5 cm.
Lent by Asutosh Museum, Calcutta.
- 339 PARVATI: bronze. Tarakkudi, Ramnad Dist., Madras, 16th century A.D. H. 54.5 cm.
Lent by Indian Museum, Calcutta.
- 340 SIVA GAJASURA: bronze. South India, 16th-17th century A.D. H. 105.5 cm.
Lent by Sir Cowasji Jehangir, Bombay.

- 341 SITA: bronze. South India, 17th century A.D.
H. 95 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 342 KRISHNA: bronze. Nepal, 17th century A.D.
H. 44.5 cm.
Lent by Prince of Wales Museum, Bombay.
- 343 WHITE TARA: gilt bronze. Nepal, 17th century A.D. H. 15 cm.
Lent by Prince of Wales Museum, Bombay.
- 344 RAMA: bronze. South India, 17th-18th century A.D. H. 105 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 345 CHANDESVARI: bronze. South India, 18th century A.D. H. 42.5 cm.
Lent by Mohammed Ashraf, Hyderabad, Deccan.
- 346 GANESA: bronze. South India, 18th century A.D. H. 66.5 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 347 USHNISHAVIJAYA (a Mahayanic deity): gilt bronze. Nepal, 18th century A.D. H. 16.2 cm.
Lent by Prince of Wales Museum, Bombay.
- 348 DIPA-LAKSHMI: bronze. Gujarat, c. 18th century A.D. H. 60 cm.
Lent by Sir Cowasji Jehangir, Bombay.

P A I N T I N G S

PALA SCHOOL

- 349 THREE LEAVES of an incomplete palm-leaf MS. of the *Panchavimsatisahasrika Prajnaparamita*: (a) *Manjusri*, (b) *Rakta-Lokesvara*, with *Hayagriva*, (c) *Avalokitesvara*. Dated 8th year of Harivarman (about 1092 A.D.). Bengal, Pala, end of 11th century. 6×57.3 cm.
B. Bhattacharya, *Bulletin of Baroda State Museum*, Vol. I, Pt. I, 1943-4.
Lent by State Museum, Baroda.
- 350 LEAF from a palm-leaf MS. of the *Prajnaparamita*: *Tara*. Dated 9th year of Ramapala (1093 A.D.). Pala, 1093 A.D. 5.2×51.2 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 351 LEAF from a palm-leaf MS. of the *Ashtasahasrika Prajnaparamita*, dated 18th year of Govindapala (1188 A.D.): *Taras and Kali*. Bengal, Pala, 1188 A.D. 6×53 cm.
H. Shastri, *Descriptive Catalogue of Sanskrit MSS. of the Govt. Coll., Asiatic Society of Bengal*, 1917, Vol. I, p. 6.
Lent by Royal Asiatic Society of Bengal, Calcutta.
- 352 PALM-LEAF MANUSCRIPT (incomplete) of the *Prajnaparamita*, with three unfinished miniatures. Bengal, Pala, 12th century. 5.2×31 cm.
Lent by Royal Asiatic Society of Bengal, Calcutta.
- 353 PALM-LEAF MANUSCRIPT of the *Prajnaparamita*, with painted wooden covers. Pala, 12th century A.D. 5.6×57.8 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.

WESTERN INDIAN PAINTINGS

- 354 PAINTED WOODEN COVER of a palm-leaf MS. *A disputation between Vadideva Suri, a Svetambara teacher and Kumuda Chandra of the Digambara Sect.* Western India, 12th century, reign of Siddharaja Jaisingh. 77.5×8 cm.
Lent by Muni Jinavijayaji, Bombay.
- 355 PAGE from a paper MS. of the *Kalakacharyakatha: The siege of Ujjain and defeat of the She-Ass magic.* Painted by Daiyaka at Stambhatirtha (Cambay). Dated: Vikrama Samvat 1473 (1416 A.D.). Gujarat, early 15th century. 11.5×26.1 cm.
Lent by Sarabhai Manilal Nawab, Ahmadabad.
- 356 PAGE from a paper MS. of the *Kalakacharyakatha: Kalaka and the Sahi.* Painted by Daiyaka at Stambhatirtha (Cambay). Dated: Vikrama Samvat 1473 (1416 A.D.). Gujarat, early 15th century. 11.5×26.1 cm.
Lent by Sarabhai Manilal Nawab, Ahmadabad.
- 357 PAGE from a paper MS. of the *Kalakacharyakatha: The Sahi giving instructions to three Sakas.* Written at Patan. Dated: Vikrama Samvat 1473 (1416 A.D.). Gujarat, early 15th century. 8.2×28 cm.
Lent by Sarabhai Manilal Nawab, Ahmadabad.
- 358 FOUR PAGES of the Illustrated Manuscript of the *Kalpasutra.* Western India, dated Samvat 1495 (1439 A.D.). 25×7.7 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 359 PAGE FROM AN ILLUSTRATED MS. of the *Kalpasutra.* Western India, 1485 A.D. 25×10 cm.
Lent by Ajit Ghose, Calcutta.
- 360 FOUR PAGES from a paper MS. of the *Balagopalastuti:* illustrated with Vaishnavite miniatures. Gujarat, middle of 15th century. 10.5×23.5 cm.
M. R. Majumdar, *Proceedings of the 7th All India Oriental Conference, Baroda, 1933.* M. R. Majumdar, *Bulletin of Baroda State Museum, Vol. II, No. 2, 1945.*
Lent by State Museum, Baroda.

- 361 ILLUSTRATED MANUSCRIPT of the *Svarnakshari Kalpasutra* with 52 miniatures and painted borders; written in gold. Western India, late 15th century. 30×12 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 362 PAGE from an illustrated MS. of the *Kalakacharyakatha*. Western India, end of the 15th century. 25×10 cm.
Lent by Ajit Ghose, Calcutta.
- 363 EIGHT PAGES of a paper MS. of the *Kalpasutra*. Gujarat, about 1500 A.D. 10.7×26.2 cm.
Lent by Gujarat Vernacular Society, Ahmadabad.
- 364 PAINTING on paper: *Jaina Tirthankaras*. Western India, 15th century. 24×10 cm.
Lent by Ajit Ghose, Calcutta.
- 365 PAGE from a series of Ragamalas, on paper: *Dhanasri Raga*. Gujarat, early 16th century. 10.8×23.5 cm.
Lent by Sarabhai Manilal Nawab, Ahmadabad.
- 366 PAGE from a paper MS. of the *Kalpasutra*, with elaborate floral borders. Gujarat, early 16th century. 11.5×26.1 cm. For other leaves of this MS. see W. Norman Brown, *Ars Islamica*, Vol. IV, 1937, p. 154, and Sarabhai Manilal Nawab, *Jain Chitra Kalpadruma*, 1936, Pl. 46.
Lent by Sarabhai Manilal Nawab, Ahmadabad.
- 367 PAGE from a paper MS. of the *Kalpasutra*. Borders with elaborate floral, bird and figure designs. Gujarat, early 16th century. 11.5×26.1 cm. For other leaves of this MS. see W. Norman Brown, *Ars Islamica*, Vol. IV, 1937, p. 154, and Sarabhai Manilal Nawab, *Jain Chitra Kalpadruma*, 1936, Pl. 46.
Lent by Sarabhai Manilal Nawab, Ahmadabad.
- 368 PAGE from a paper MS. of the *Kalpasutra*. Borders with elaborate figure designs. Gujarat, early 16th century. 11.5×26.1 cm. For other leaves of this MS. see W. Norman Brown, *Ars Islamica*, Vol. IV, 1937, p. 154, and Sarabhai Manilal Nawab, *Jain Chitra Kalpadruma*, 1936, Pl. 46.
Lent by Sarabhai Manilal Nawab, Ahmadabad.

- 369 FIVE PAGES of a paper MS. of the *Gita Govinda*. Western India, early 16th century. 15×25 cm.
N. C. Mehta, *Journal of Indian Society of Oriental Art*, Vol. XIII, 1945.
Lent by N. C. Mehta, Simla.
- 370 MANUSCRIPT of paper, in codex form, of the *Gita Govinda*. 37 folios (incomplete). 35 whole page miniatures. Gujarat, late 16th century. 13×11 cm.
Lent by Gujarat Vernacular Society, Ahmadabad.
- 371 PAGE of a paper MS. of the *Chaura-panchasika*, by Bilhana: *The lady, Champavati and her maid*. Western India, 16th century. 16.4×21.8 cm.
Lent by N. C. Mehta, Simla.
- 372 PAGE of a paper MS. of the *Chaura-panchasika*, by Bilhana: *The poet and his mistress Champavati, with attendants*. Western India, 16th century. 15.2×21.7 cm.
Lent by N. C. Mehta, Simla.
- 373 PAGE of a paper MS. of *Chaura-panchasika*, by Bilhana: *Meeting of the poet with his mistress at night*. Western India, 16th century. 16.2×21.8 cm.
Lent by N. C. Mehta, Simla.
- 374 PAGE of a paper MS. of the *Chaura-panchasika*, by Bilhana: *Love scene, the poet propitiating his mistress*. Western India, 16th century. 16.3×21.7 cm.
Lent by N. C. Mehta, Simla.
- 375 TWO PAGES from a paper MS. of the *Kalakacharyakatha*: illustrated with Jain miniatures. Gujarat, 16th century. 11.3×29.9 cm.
Lent by State Museum, Baroda.
- 376 FIVE PAGES of a paper MS. of the *Kalpasutra*: illustrated with Jain miniatures. Gujarat, 16th century. 11.4×26.4 cm.
Lent by State Museum, Baroda.
- 377 PAINTING on paper: *An elopement at night*. Western India, 16th century. 21.5×12 cm.
Lent by Bharat Kala Bhavan, Banaras.

- 378 ILLUSTRATED MANUSCRIPT of the *Kalpasutra* with miniatures. Western India, 16th century. 26 × 11 cm.
Lent by Muni Jinavijayaji, Bombay.
- 379 PAINTING on cloth: *Parsvanathapata Figure, Tarunaprabha Suri and his disciples in the lower corner*. Western India, 13th century.
Lent by Agar Chand Nahata, Bikaner.
- 380 FOUR PAGES of an illustrated MS. of the *Kalpasutra*: *Tonsure of Mahavira*. V.S. 1496 i.e. 1439 A.D. Written at Mando.
Lent by Central Asian Antiquities Museum, New Delhi. (Treasurywala collection).

RAJASTHANI PAINTINGS

- 381 PAINTING on paper: *Malkos Raga*. Rajasthani, end of the 16th century. 20 × 15 cm.
Lent by Ajit Ghose, Calcutta.
- 382 PAINTING on paper: illustrations to the *Rasikapriya* of Kesava Dasa. Rajasthani, early 17th century. 24.2 × 17.5 cm.
Lent by H.H. The Maharaja of Bikanir.
- 383 PAINTING on paper: *Sri-raga*. Rajasthani, early 17th century. 22.5 × 15 cm.
Lent by Ajit Ghose, Calcutta.
- 384 PAINTING on paper: *Radha and Krishna*. Rajasthani, early 17th century. 18.9 × 12.9 cm.
Lent by State Museum, Baroda.
- 385 THIRTEEN PAINTINGS on red ground, from a Persian MS: *Animals*. Rajasthani, early 17th century.
Lent by Government Museum, Madras.

- 386 PAINTING on paper: *Krishna being conducted to the presence of Radha*. From a MS. of the *Rasikapriya* of Kesavadasa, acquired from Kishangarh. Rajasthani, about 1633 A.D. 19×13 cm.
Lent by E. C. Dickinson.
- 387 DRAWING on paper: *Kamoda Ragini*. Painter's notes about colour scheme. Rajasthani, middle of 17th century. 18.3×11 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 388 THREE PAINTINGS on paper from an illustrated MS. of *Amaru-sataka*: *Nayaka conversing with the nayika*; *Nayika with her sakhi*; *Nayika talking with her lover to delay his departure*. Rajasthani, middle of 17th century. 12×19.2 cm. B. N. Treasurywala, *Marg*, Vol. I, No. 1, p. 57.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 389 FOUR PAINTINGS on paper: *Vasanta, Megha, Soratha and Vilavala*. Rajasthani, painted by Madho Das at Narsingh Garh in 1680 A.D. (V.S. 1737). From a complete MS. containing 36 *raga-ragini* paintings. 21×15 cm.
Lent by E. C. Dickinson.
- 390 PAINTING on paper from a series of illustrations to a Sanskrit romance. Rajasthani, about 1680 A.D. 16.8×13.3 cm.
Apparently part of same series as a painting in Professor Eric Dickinson's Collection, dated Vikrama Samvat, 1737 (1680 A.D.). Karl Khandalavala, *Marg*, Vol. I, No. I, Oct., 1946, p. 57.
Lent by N. C. Mehta, Simla.
- 391 TWO PAINTINGS on paper from a set of thirty-five *raga-ragini* pictures: *Vasanta-raga and Kamoda-ragini*. Decorative treatment of trees and warm colours. Rajasthani, second half of 17th century. Approx. 23.5×19.7 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).

- 392 **FOUR PAINTINGS** on paper illustrating the *Bhramara-gita*: *Uddhava* conversing with the *Gopis* to convey Krishna's message: (a) *Gopis* welcoming *Uddhava*, (b) *Gopis* relating their grief to *Uddhava*, (c) *Gopis* relate how they spend sleepless nights thinking of Krishna, (d) *Gopis* expressing despair of meeting with Krishna in future. From a set of fourteen pictures. Rajasthani-Southern, second half of 17th century. Approx. 21×14.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 393 **PAINTING** on paper: *Kanada Ragini*. Rajasthani, second half of 17th century. 31.5×23.7 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 394 **PAINTING** on paper: *Love scene*. Rajasthani, second half of 17th century. 24.6×20 cm.
Lent by Dewan Bahadur R. K. Jalan, Patna.
- 395 **SIX PAINTINGS** on paper of a set of thirty-three raga-raginis: *Patamanjari*, *Asavari*, *Gunakali*, *Kamoda*, *Bhairavi* and *Vasanta-raga*. Use of brilliant colours, highly decorative landscape and pompons. From Gujarat Rajputana border line. Rajasthani, late 17th century. Approx. 24×18.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 396 **ALBUM** containing a series of 41 *Ragas and Raginis*. Rajasthani, late 17th century. 23.5×17 cm.
Lent by Gem Palace, Jaipur.
- 397 **PAINTING** on paper: *Gaudi Ragini*. Rajasthani, late 17th century. 20.5×14.5 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 398 **DRAWING** on paper: *Vasanta Ragini*. Painter's notes about colour scheme. Rajasthani, late 17th century. 14.5×21.2 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 399 **PAINTING** on paper: *Megha Raga*. Rajasthani, about 1700 A.D. 28.9×22.1 cm.
Lent by Indian Museum, Calcutta.

- 400 PAINTING on paper : *Raga Vasanta*. Rajasthani, about 1700 A.D. 28.9×22.1 cm.
Lent by Indian Museum, Calcutta.
- 401 PAINTING on paper : *Maharaja Gaja Singh of Jodhpur*. Rajasthani, about 1700 A.D. 25.5×18.5 cm.
Lent by Rajputana Museum, Ajmer.
- 402 PAINTING on paper : *Gopis swinging Krishna*. Rajasthani, 17th century. 21.7×19.2 cm.
Lent by Ajit Ghose, Calcutta.
- 403 PAINTING on paper : *Goddess Chandi slaying the demons*. Rajasthani, 17th century. 30×22.5 cm.
Lent by Ajit Ghose, Calcutta.
- 404 PAINTING on paper : *Vibhasa Ragini*. Rajasthani, early 18th century. 21×16 cm.
Lent by Dr. Alma Latifi, C.I.E., Bombay.
- 405 DRAWING on paper : *Nayika under a tree*. Rajasthani, early 18th century. 49.9×20.8 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 406 PAINTING on paper : *Worship of Srinathji*. Rajasthani, early 18th century. 25×18.7 cm.
Lent by Ajit Ghose, Calcutta.
- 407 DRAWING on paper : *A prince holding a dagger*. Rajasthani, early 18th century. 27.4×16.6 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 408 DRAWING on paper : *Elephant enchained*. Rajasthani, early 18th century. 43.6×24.4 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 409 DRAWING on paper : *Woman playing on cymbals*. Rajasthani, early 18th century. 27.4×20 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 410 PAINTING on paper : *Prince at a well*. Rajasthani, about 1750 A.D. 27.8×35.1 cm.
Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.

- 411 PAINTING on paper: *Gauda Malhara Raga*.
Rajasthani, middle of 18th century. 25.3×18 cm.
Lent by N. C. Mehta, Simla.
- 412 PAINTING on paper: *King Kansa being implored to spare the life of the infant Krishna*. Rajasthani, about 1740 A.D. 45.2×31.5 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 413 ILLUSTRATED VIJNAPTIPATRA of Vijayadharma Suri. Rajasthani, V.S. 1830 i.e. 1773 A.D. 830×26.5 cm.
Lent by Muni Jinavijayaji, Bombay.
- 414 PAINTING on paper: *Vāsaksajja*, lady expecting her lover. Rajasthani, late 18th century. 24×15 cm.
Lent by E. C. Dickinson.
- 415 PAINTING on cloth: *Krishna in Rasalila*. Rajasthani, Jodhpur, late 18th century.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 416 PAINTING on paper: *Krishna playing on flute in a bower*, illustrating a couplet from Bihari. Rajasthani, late 18th century. 29.5×19 cm.
Lent by E. C. Dickinson.
- 417 PAINTING on paper: *First meeting of Krishna and Radha*, illustrating a couplet from Bihari. Rajasthani, late 18th century. 29.5×19 cm.
Lent by E. C. Dickinson.
- 418 DRAWING on paper: *Krishna and Radha*. Rajasthani, late 18th century. 31.5×22 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 419 PAINTING on paper: portrait of *Rao Indrajit*. Rajasthani, about 1800 A.D. 27×16.5 cm.
Lent by Dewan Bahadur R. K. Jalan, Patna.
- 420 PAINTING on paper: *Bhairavi Ragini*. Rajasthani, late 18th century. 27.8×18.5 cm.
Lent by Prince of Wales Museum, Bombay.
- 421 PAINTING on paper: *Garden and hunting scenes*. Rajasthani, late 18th century. 40×27.6 cm.
Lent by Sir Cowasji Jehangir, Bombay.

- 422 DRAWING on paper: *A lady*. Rajasthani, 18th century. 15.3 X 9.2 cm.
Lent by Central Asian Antiquities Museum, New Delhi. (Treasurywala collection).
- 423 PAINTING on paper: *Arrival of caravan in a village*. Rajasthani, 18th century. 28.7 X 16.3 cm.
Lent by Ajit Ghose, Calcutta.
- 424 DRAWING on paper: *The Charkha*. Rajasthani, 18th century. 11.7 X 11.3 cm.
Lent by Ajit Ghose, Calcutta.
- 425 PAINTING on paper: *Girls feeding black buck*. Rajasthani, end of 18th century. 24.6 X 14.9 cm.
Lent by Municipal Museum, Allahabad.
- 426 PAINTING on paper: *Prince returning to his palace*. Rajasthani, end of 18th century. 20.6 X 19.3 cm.
Lent by Municipal Museum, Allahabad.
- 427 MANUSCRIPT of the *Story of Sakuntala*. Rajasthani, about 1800 A.D. 23.6 X 15.2 cm.
Lent by Raja Pratap Singh Rao Bhonsale, Nagpur.
- 428 ALBUM containing a series of 36 *Ragas and Raginis*. Rajasthani, 18th century. 25 X 17 cm.
Lent by Raja Kalyan Singh, Ajmer.
- 429 PAINTING on paper: *Krishna returning with his cows in the evening and preparations of welcome by village maidens*. Rajasthani, early 19th century. 46.5 X 30 cm.
Lent by E. C. Dickinson.
- 430 PAINTING on paper: *Radha in love with Krishna feigning illness and her Sakhi conveying to Krishna her condition*. Rajasthani, 19th century. 29.5 X 16.2 cm.
Lent by Archaeological Museum, Gwalior.
- 431 PAINTING on paper: *Krishna and Radha*. Rajasthani, 19th century. 31 X 17.3 cm.
Lent by Archaeological Museum, Gwalior.
- 432 PAINTING on paper: *Radha cheated in love (prachchhanna khandita) talking to Krishna*. Rajasthani, 19th century. 30.7 X 17.5 cm.
Lent by Archaeological Museum, Gwalior.

- 433 PAINTING on paper: *Raja Sawai Madho Singh* (1751-1768 A.D.) *on a horse*. Jaipur: Rajasthani, middle of 18th century. 31.2 X 49 cm.
Lent by H. H. The Maharaja of Jaipur.
- 434 PAINTING in tempera on canvas: *Rasa Mandala or dance of the Gopis with Krishna*. Jaipur, late 18th century. 67 X 51 cm. O. C. Gangoly, *Masterpieces of Rajput Painting*, Pl. X.
Lent by H. H. The Maharaja of Jaipur.
- 435 PAINTING on paper: *Equestrian portrait of Maharaja Abhai Singh* (1724-1750 A.D.) *of Jodhpur, with attendants*. Jodhpur, second quarter of 18th century. 30.6 X 44.3 cm.
Lent by Sardar Museum, Jodhpur.
- 436 PAINTING on paper: *Lovers in a grove*. Rajasthani—perhaps Jodhpur, about 1750 A.D. 41 X 27.7 cm.
Lent by State Museum, Baroda.
- 437 PAINTING on paper: *Raja on horse-back with attendants*. Signed: Ram Kishn-Ji. Rajasthani—Jodhpur, 18th century. 30.5 X 41.2 cm.
Lent by Municipal Museum, Allahabad.
- 438 PAINTING on paper: *Maharaja Takhat Singh* (1752-3 A.D.) *of Jodhpur, with ladies in a garden*. Jodhpur, early 19th century.
Lent by Sardar Museum, Jodhpur.
- 439 PAINTING on paper from a Baramasa series: *Chaitra (March)*. *Maharaja Takhat Singh* (1752-1753 A.D.) *of Jodhpur, in a garden pavilion*. Painter *Bhati Sivadas*, Jodhpur, 19th century. 34.8 X 25 cm.
Lent by Sardar Museum, Jodhpur.
- 440 FOUR PAINTINGS on paper showing scenes from Ramayana: (a) *Rama and his mothers playing chaugan*, (b) *the four brothers out hunting*, (c) *Rama, Lakshmana and Sita taking leave of a rishi in the forest* and (d) *Sita in the Asoka garden*. Green background with decorative floral effects and simplicity in representation. Marwar, end of 17th century. Approx. 16 X 14 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).

- 441 PAINTING on paper : *Jai-sri ragini*, a lady with vina seated in a garden. Marwar folk school, middle of 18th century. 14.2 X 22.8 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 442 PAINTING on paper : *Purvi ragini*, a youthful lady with two attendants seated under a canopy and looking in a mirror. Marwar, late 18th century. 18.3 X 11.8 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 443 AN ILLUSTRATED PAGE from the romantic poem of *Dhola-Maru*. Painted by Loonpala Mehadu. Marwar, late 18th century. 29 X 19 cm.
Lent by E. C. Dickinson.
- 444 PAINTING on paper : *Malkaus Raga*. Bundelkhand, middle of 18th century. 24.5 X 16 cm.
Lent by State Museum, Baroda.
- 445 PAINTING on paper : *Hindola Raga*. Bundelkhand, middle of 18th century. 24.5 X 16 cm.
Lent by State Museum, Baroda.
- 446 PAINTING on paper : *Ragini Madhu-Madhavi*. Rajasthani or from Bundelkhand, middle 18th century. 26.2 X 17.5 cm.
Lent by Municipal Museum, Allahabad.
- 447 PAINTING on paper : portrait of *Rao Raja Jai Sri Wadsaheji* of Bundi. Bundi, late 18th century. 30.2 X 23.2 cm.
Lent by Indian Museum, Calcutta.
- 448 PAINTING on paper : *Krishna and Radha in a pavilion, with attendants*. Bundi, middle of 18th century. 23.5 X 33.7 cm.
Lent by Municipal Museum, Allahabad.
- 449 PAINTING on paper : *Man watching a lady's toilet from a widow*. Bundi, middle of 18th century. 28.5 X 17 cm.
Lent by Municipal Museum, Allahabad.

450. PAINTING on paper : *Raja in a palanquin with attendants*. Rajasthani, probably Bundi or Kotah, late 18th century. 19 X 29.2 cm.
Lent by Municipal Museum, Allahabad.
451. PAINTING on paper : *Krishna and Radha in thunder and rain, with cows*. Udaipur, third quarter of 18th century. 21.3 X 15.5 cm.
Lent by Municipal Museum, Allahabad.
452. PAINTING on paper : *Maharaja Amar Singh I (1597-1620 A.D.) giving audience*. Rajasthani. Udaipur, 18th century. 23.5 X 34 cm.
Lent by H. H. The Maharaja of Udaipur.
453. PAINTING on paper : *Raja giving audience*. Rajasthani—probably Udaipur, early 19th century. 24.1 X 28 cm.
Lent by H. H. The Maharaja of Udaipur.
454. PAINTING on paper : portrait of *Maharaja Jawan Singh (1828-1838 A.D.)*. Udaipur, 19th century. 29 X 19.5 cm.
Lent by Archaeological Museum, Gwalior.

PAHARI PAINTINGS

455. PAINTING on paper : *Krishna painting vermillion on Radha's forehead*. Kangra, early 17th century. 17.5 X 13.8 cm.
Lent by Ajit Ghose, Calcutta.
456. PAINTING on paper : *Siva and Parvati on Kailasa*. Kangra, 17th century. 20 X 13.7 cm.
Lent by Ajit Ghose, Calcutta.
457. PAINTING on paper : *Krishna and Balarama resting with cows at midday under a tree*. Kangra, early 18th century. 25.5 X 17.5 cm.
Lent by E. C. Dickinson.
458. PAINTING on paper : *Marriage of Siva and Parvati*. Kangra, early 18th century. 25 X 18.8 cm.
Lent by Ajit Ghose, Calcutta.

- 459 PAINTING on paper : *Vishnu and Lakshmi*. Kangra, second half of 18th century. 25.2 X 16.1 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 460 PAINTING on paper : *Krishna on the swing, playing with Gopas*. Kangra, about 1780 A.D. 24.9 X 15.7 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 461 DRAWING, slightly coloured, on paper : *Krishna and Radha with cattle*. Kangra, late 18th century. 17 X 23.1 cm.
Lent by Dr. Ahna Latifi, Bombay.
- 462 COLOURED DRAWING : *Radha and Krishna on a swing (hindola)*. Kangra, late 18th century. 20.5 X 15.5 cm.
Lent by Municipal Museum, Allahabad.
- 463 PAINTING on paper : *Radha and Krishna sheltering beneath a common cloak*. Kangra, late 18th century. 28.5 X 21 cm.
Lent by Municipal Museum, Allahabad.
- 464 PAINTING on paper : *A young lady playing on a sitar*. Kangra, late 18th century. 25 X 18 cm.
Lent by E. C. Dickinson.
- 465 PAINTING on paper : *Narada congratulating Krishna on his victory over the Asuras*. Painting No. 98 of an illustrated *Bhagavata* MS. Kangra, late 18th century. 30.4 X 22.5 cm.
Lent by E. C. Dickinson.
- 466 PAINTING on paper : *Krishna being punished for stealing*. Kangra, late 18th century. 16.5 X 20.6 cm.
Lent by Indian Museum, Calcutta.
- 467 PAINTING on paper : *The honeymoon flight of Usha and Anirudha*. Kangra, late 18th century. 25 X 20 cm.
Lent by Ajit Ghose, Calcutta.
- 468 PAINTING on paper : *Radha*. Kangra, late 18th century. 21.7 X 14.5 cm.
Lent by Indian Museum, Calcutta.

- 469 DRAWING on prepared ground: *Damayanti going on a palanquin to her svayamvara*. From a set of 12 drawings of Nala-Damayanti episode. Kangra, end of the 18th century. 22 X 33.5 cm. Similar to the famous set of Nala-Damayanti paintings in the Boston Museum.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 470 PAINTING on paper: *The return of the warrior*. Kangra, about 1800 A.D. 31 X 21.2 cm.
O. C. Gangoly, *Masterpieces of Rajput Painting*, Pl. IX.
Lent by Indian Museum, Calcutta.
- 471 PAINTING on paper: *Krishna and Radha, seated in moonlight. Wives of Mathura Brahmans bringing food*. Kangra, about 1800 A.D. 18.2 X 13.8 cm.
Lent by Dr. Alma Latifi, Bombay.
- 472 DRAWING on paper: *Scenes from Mahabharata*. Kangra, about 1800 A.D. 25 X 32 cm.
Lent by Dr. Alma Latifi, Bombay.
- 473 DRAWING on paper: *Mahabharata scenes—Yudhishtira; Draupadi with Brahmins*. Kangra, about 1800 A.D. 325.5 X 32 cm.
Lent by Dr. Alma Latifi, Bombay.
- 474 DRAWING on prepared ground: *Damayanti confronted with five identical figures of her lover, Nala*. A scene from the Mahabharata. Kangra, about 1800 A.D. 22.6 X 33.6 cm.
For other scenes from this series, see A. Coomaraswamy, *Rajput Painting*, Vol. II, Pl. 61, and *Catalogue of Indian Collections in Museum of Fine Arts, Boston*, Vol. V, Pls. 38-53.
Lent by Indian Museum, Calcutta.
- 475 DRAWING in ochre on paper: *Illustration to the story of Raja Vikramajit. Siva puja*. Kangra, about 1800 A.D. 26.2 X 38.6 cm.
Lent by Dr. Alma Latifi, Bombay.
- 476 PAINTING on paper: *Radha's toilet*. Kangra, about 1800 A.D. 19.2 X 12 cm.
O. C. Gangoly, *Masterpieces of Rajput Painting*, Pl. XXXVIII.
Lent by Indian Museum, Calcutta.

- 477 PAINTING on paper: *Vishnu and Lakshmi on their throne, surrounded by gods and rishis.* Kangra, about 1800 A.D. 34 X 24.1 cm.
Lent by Dr. Alma Latifi, Bombay.
- 478 PAINTING on paper: *Lovers—night scene in the country.* Kangra, about 1800 A.D. 26.5 X 18.2 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 479 PAINTING on paper: *Fire at night—a Krishna subject.* Kangra, about 1800 A.D. 21.5 X 26.9 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 480 DRAWING in ochre on paper. *Illustration to the story of Raja Vikramajit: Camp scene.* Kangra, about 1800 A.D. 26.5 X 38.6 cm.
Lent by Dr. Alma Latifi, Bombay.
- 481 FOUR PAINTINGS on paper: *Scenes from Krishna Lila.* From a set of seven pictures. Kangra, 18th century. Approx. 12.5 X 7 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 482 DRAWING on paper: *A Holi scene.* Kangra, 18th century. 27.5 X 16.3 cm.
Lent by Ajit Ghose, Calcutta.
- 483 PAINTING on paper: *Parasurama and Karttavirya fighting for the Cow of Plenty (Kamadhenu).* Kangra, 18th century. 23.7 X 18.5 cm.
Lent by Ajit Ghose, Calcutta.
- 484 THREE DRAWINGS on paper: *Musician, girl with bird, girl with yo-yo.* Kangra, early 19th century. 11.5 X 6.3 cm., 11.5 X 8.3 cm., 11.5 X 6.5 cm.
Lent by Municipal Museum, Allahabad.
- 485 MINIATURE on paper: *Scene from the Romance of Ranthambor: Alaud-Din in camp before Ranthambor fort.* Kangra, early 19th century. 21 X 31.4 cm.
Lent by Dr. Alma Latifi, Bombay.
- 486 Painting on paper: *Bharata and Satrugna taking leave of Dasaratha and Rama prior to leaving for their maternal uncle's place.* Kangra, early 19th century. 46.5 X 33 cm.
Lent by E. C. Dickinson.

- 487 PAINTING on paper: *Meeting of Valmiki and Narada*, the former requesting him to relate the story of Rama. Illustration to the first canto of the *Ramayana*. Kangra, late 18th century. 44.5 X 31.5 cm.
Lent by E. C. Dickinson.
- 488 PAINTING on paper: *Utkanthita Nayika—the awaiting heroine*. Kangra or Garhwal, early 19th century. 21.5 X 14 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 489 PAINTING on paper: *Krishna and Radha with cows and Gopis*. Kangra—Nurpur, early 19th century. 27.5 X 20 cm.
Lent by Ajit Ghose, Calcutta.
- 490 PAINTING on paper: *Lady with birds and animals*. Kangra, early 19th century. 10 X 15.7 cm.
Lent by Indian Museum, Calcutta.
- 491 PAINTING on paper: *Cow and girl with calf*. Kangra, early 19th century. 11 X 24 cm.
Lent by Indian Museum, Calcutta.
- 492 PAINTING on paper: *The love-letter*. Kangra, early 19th century. 24.3 X 24.4 cm.
Lent by Ajit Ghose, Calcutta.
- 493 PAINTING on paper: *Ragini subject*. Kangra, early 19th century. 21.2 X 15.4 cm.
Lent by Dewan Bahadur R. K. Jalan, Patna.
- 494 DRAWING on paper: *Krishna combing Radha's hair*. Kangra, early 19th century. 22.5 X 16.5 cm.
Lent by N. C. Mehta, Simla.
- 495 PAINTING on paper: scene from the *Krishna Lila*. Garhwal, early 19th century. 19 X 13.2 cm.
Lent by N. C. Mehta, Simla.
- 496 PAINTING on paper: *Sita at her toilet in the palace of Ayodhya*. Kangra, 19th century. 20.3 X 30.5 cm.
Lent by Dr. Alma Latifi, Bombay.
- 497 PAINTING on paper: *Rama, Lakshmana and Sita, living as hermits in the Himalayas*. Kangra, 19th century. 23.9 X 36.5 cm.
Lent by Archaeological Museum, Gwalior

- 498 PAINTING on paper : *Krishna and Radha looking in a mirror*. Garhwal, late 18th century. 27 X 18 cm.
Lent by E. C. Dickinson.
- 499 PAINTING on paper : *Radha and Krishna in a balcony*. Garhwal, late 18th century. 22.3 X 18 cm.
Lent by Municipal Museum, Allahabad.
- 500 PAINTING on paper : *Krishna visiting Radha*.
Attributed to Mola Ram (1743-1833 A.D.) Garhwal,
about 1800 A.D. 22.6 X 15.2 cm.
Roopa-Lekha, No. 3, July, 1929.
Lent by Mukandi Lal, Garhwal.
- 501 PAINTING on paper : *A Prince riding out for hunting*. Guler, middle of 18th century. 23.6 X 17.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 502 PAINTING on paper : *Vihaga Raga, related to Sri-raga*. Guler, early 19th century. 19.5 X 13.7 cm.
Lent by Dr. Alma Latifi, Bombay.
- 503 PAINTING on paper : *Konkani Ragini*. Guler, early 19th century. 19.5 X 13.7 cm.
Lent by Dr. Alma Latifi, Bombay.
- 504 PAINTING on paper : *After the bath*. Pahari, about 1750 A.D. 17.5 X 21.7 cm.
Lent by Municipal Museum, Allahabad.
- 505 PAINTING on paper : *Above : Siva-Parvati adoring Vishnu ; Below : A lady at her toilet*. Pahari, late 17th century. 26.3 X 17.5 cm.
Lent by Ajit Ghose, Calcutta.
- 506 PAINTING on paper : *Radha and Krishna in a wood*. Pahari, about 1800 A.D. 17.4 X 23.6 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 507 PAINTING on paper : *Radha and Krishna in an upper room on a night of storm*. Pahari, 18th century. 23.2 X 15 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 508 PAINTING on paper : *Lady in a garden with her pet deer*. Basohli, 18th century.
Lent by N. C. Mehta, Simla.

- 509 PAINTING on paper : *The infant Krishna with his family*. Basohli, about 1700 A.D. 19.9 X 18.4 cm.
Lent by Municipal Museum, Allāhabad.
- 510 PAINTING on paper : *Nayika welcoming her lover*. Basohli, about 1700 A.D. 16.5 X 27.5 cm.
Lent by Dr. Alma Latifi, Bombay.
- 511 PAINTING on paper : *Punki Ragini of Bhairava-raga*. Basohli, about 1700 A.D. 17.5 X 16.5 cm.
Lent by Dr. Alma Latifi, Bombay.
- 512 PAINTING on paper : *Krishna dancing with Radha*. Basohli, end of the 17th century. 25 X 17.5 cm.
Lent by Ajit Ghose, Calcutta.
- 513 PAINTING on paper : *A Prince boating with his beloved and hunting black buck*. Basohli, early 18th century. 17.2 X 17.2 cm.
Lent by Municipal Museum, Allahabad.
- 514 RAGAMALA PAINTING on paper : *A lady at her toilet with attendants*. Basohli, early 18th century. 20.6 X 19.3 cm.
Lent by Ajit Ghose, Calcutta.
- 515 PAINTING on paper : *Krishna and Nanda witnessing the cows taken for grazing*. Basohli, early 18th century. 21.3 X 16.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 516 PAINTING on paper : *Krishna playing on flute*. Basohli, early 18th century. 21.7 X 17.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 517 PAINTING on paper : *Raja smoking a hugqa*. Basohli, early 18th century. 16 X 25.5 cm.
Lent by Dr. Alma Latifi, Bombay.
- 518 PAINTING on paper : *A Nayika*. Basohli, early 18th century. 28.1 X 17 cm.
Lent by Central Asian Antiquities Museum, New Delhi.

- 519 SIX PAINTINGS on paper: *Nayika subjects*. Basohli, about 1720 A.D. Approx. 17 X 27.5 cm.
Lent by Kasturbhai Lalbhai, Ahmedabad.
- 520 PAINTING on paper: *Raga Vinoda of Hindola-raga*. Basohli, about 1750 A.D. 22 X 13 cm.
Lent by Dr. Alma Latifi, Bombay.
- 521 PAINTING on paper: *Youngman with a vina*, illustrating a scene from *Madhavanala-Kamakandala*. Basohli, middle of 18th century. 28.2 X 18.6 cm.
Lent by E. C. Dickinson.
- 522 PAINTING on paper: *Dana Lila*, Gopis with jars of milk being checked. Basohli, middle of 18th century. 24.4 X 17.5 cm.
B. N. Treasurywala, *Marg*, Vol. I, No. 1, p. 54.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 523 PAINTING on paper: *Meeting of Siva and Parvati*. Basohli, middle of 18th century. 28 X 19 cm.
B. N. Treasurywala, *Marg*, Vol. I, No. 1, p. 51.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 524 PAINTING on paper: *Woman smoking huqqa*. Basohli, middle of 18th century. 18.5 X 12.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 525 PAINTING on paper: *A prince smoking*. Basohli, middle of 18th century. 26 X 17.8 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 526 PAINTING on paper: portrait of *Jai Singh, smoking a huqqa*. Basohli, middle of 18th century. 21 X 28.8 cm.
Lent by Dr. Alma Latifi, Bombay.
- 527 PAINTING on paper: *Radha and Krishna viewing each other*. Basohli, second half of 18th century. 28.4 X 21 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).

- 528 PAINTING on paper: *Todi ragini*, lady with a vina charming the deer. Basohli, late 18th century. 23 X 16.2 cm.
Lent by Municipal Museum, Allahabad.
- 529 PAINTING on paper: *Abhisarika nayika*, woman proceeding to meet her lover in rain. Basohli, late 18th century. 24 X 18 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 530 PAINTING on paper: *Radha offering garland to Krishna*. Kangra, 18th century. 20 X 15 cm.
Lent by Ajit Ghose, Calcutta.
- 531 PAINTING on paper: *Vipralabdha Nayika*: Heroine frustrated in her appointment. Kangra, 18th century.
Lent by Prince of Wales Museum, Bombay.
- 532 PAINTING on paper: *Maharaja Ranjit Singh*. Silt School, 19th century.
Lent by Ajit Ghose, Calcutta.
- 533 PAINTING on paper: *Sage Markandeya reciting the Durga-sapta-sati* to king Suratha and Visya Samadhi. From a set of 30 pictures of *Durga-sapta-sati*. Kashmir, early 18th century. 14 X 9.7 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 534 TWO PAINTINGS on paper: *Scenes from the Ramayana*. Pahari—possibly Chamba, about 1800 A.D. 13 X 17 cm.
Lent by Dr. Alma Latifi, Bombay.
- 535 PAINTING on paper: *Nayika in frosty moonlit night*. Chamba, 18th century. 22.5 X 16.3 cm.
Lent by Ajit Ghose, Calcutta.
- 536 PAINTING on paper: *Todi Ragini*. Kulu, early 18th century. 16.4 X 9.4 cm.
O. C. Gangoly, *Ragas and Raginis*, 1934, Pl. XVII, Fig. B.
Lent by Indian Museum, Calcutta.

- 537 PAINTING on paper: *Girls flying kites*. Kulu folk art, late 18th century. 23×14.5 cm.
B. N. Treasurywala, *Marg*, Vol. 1, No. 1, p. 47.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 538 PAINTING on paper: *Todi Ragini*. Kulu folk art, late 18th century. 25.5×11.1 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 539 PAINTING on paper: *Girl smoking*. Kulu folk art, late 18th century. 17.4×15 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 540 PAINTING on paper: *Siva and Parvati*. Kulu folk art, late 18th century. 27×18.3 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 541 PAINTING on paper: *Rani with two attendants in a garden*. Pahari—probably Kulu, late 18th century. 20.3×19.2 cm.
Lent by State Museum, Baroda.
- 542 PAINTING on paper: *Lady's toilet*. Mandi folk art, late 18th century. 24.3×19 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 543 PAINTING on paper: *Todi Ragini*. Mandi folk art, late 18th century. 21×18.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).

PAINTINGS FROM ORISSA

- 544 PAINTING on paper, mounted on linen: *Court scene*. Ranpur, Orissa, late 17th century. 20×51.7 cm.
D. P. Ghosh, *Journal of the Indian Society of Oriental Art*, Vol. IX, 1941, Pl. XIII.
Lent by Asutosh Museum, Calcutta.

- 545 PALM-LEAF MANUSCRIPT of the *Kokasastra* : with 26 leaves, the majority of which are illuminated. Orissa, 17th–18th century. 4.1×28.7 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 546 TWO PAGES of an illustrated MS. of *Gita-Govinda* : *Love-sports of Radha and Krishna*. Orissa, late 18th century. 21×13.5 cm.
Lent by E. C. Dickinson.
- 547 TWO PAGES of an illustrated MS. of *Gita-Govinda* : *Radha and her Sakhis*. Orissa, late 18th century. 20.5×13 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 548 PAINTING on cloth : *Radha and Krishna*. Orissa, 18th century. 35×50 cm.
Lent by Ajit Ghose, Calcutta.
- 549 DRAWING on palm leaf, pricked and coloured : *Rama, Sita and Lakshmana*. Orissa, 18th century. 15.2×21.5 cm.
D. P. Ghosh, *Journal of the Indian Society of Oriental Art*, Vol. IX, 1941.
Lent by Asutosh Museum, Calcutta.
- 550 PAINTED WOODEN BOOK COVER : Chaitanya (about 1500 A.D.), the poet of Brindaban, near Mathura. Orissa, 18th century. 14.2×39.5 cm.
Lent by Asutosh Museum, Calcutta.
- 551 THREE PLAYING CARDS, painted. Orissa, 18th century. Diam. 7.6 cm.
Lent by Bangiya Sahitya Parishad, Calcutta.
- 552 PAINTING on linen, mounted on a wooden book cover : *A Nayaka*. Orissa, early 19th century. 26.5×11.5 cm.
Lent by Asutosh Museum, Calcutta.
-

PAINTINGS FROM BENGAL

- 553 PAINTED BOOK COVER : *Vasanta-Vihara*. Bengal—early 17th century. 32.5×14.3 cm.
Lent by Ajit Ghose, Calcutta.
- 554 PAINTING on linen mounted on wooden book cover : *Krishna playing on flute with the gopis*. Bengal, 17th century. 28.8×15 cm.
Lent by Ajit Ghose, Calcutta.
- 555 PAINTED WOODEN BOOK COVER : *Chaitanya's Sankirtana or religious dance*. Bengal—early 18th century. 37.5×15 cm.
Lent by Ajit Ghose, Calcutta.
- 556 PAINTING on cloth : *A Dasavatara playing card*. Bengal—early 18th century. Diam. 11.3 cm.
Lent by Ajit Ghose, Calcutta.
- 557 PAGE from a paper MS. of the *Ramayana*, dated Samvat 1694—1697 (1772—1775 A.D.). *Rama in various manifestations*. Murshidabad, Bengal. 23.5×16.6 cm.
D. P. Ghosh, *Journal of Indian Society Oriental Art*, Vol. XIII. 1945, p. 130.
Lent by Asutosh Museum, Calcutta.
- 558 PAINTING on paper : *Krishna and Radha in a forest*. Vishnupur, Bengal, 18th century. 20.5×32 cm.
Lent by Bangiya Sahitya Parishad, Calcutta.
- 559 PAINTING on linen mounted on a wooden book cover : *Goshtha Lila* (Krishna and the Gopas). Bengal, 18th century. 18×44.2 cm.
Lent by Asutosh Museum, Calcutta.
- 560 CARVED WOODEN BOOK COVER : *Krishna and Radha*. Bengal—perhaps 18th century. 33.5×13.7 cm.
Lent by Bangiya Sahitya Parishad, Calcutta.
- 561 PAINTED WOODEN BOOK COVER : *On right Rama and Sita, on left Ravana*. Bengal, 18th century. 15.5×35.5 cm.
Lent by Asutosh Museum, Calcutta.

- 562 PAINTED WOODEN BOOK COVER : *Dancing girls and musicians*. Bengal, 18th century A.D. 12.6×36.4 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 563 PAINTED WOODEN BOOK COVER : *Ras Lila*. Bengal, 18th century. 14×43 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 564 PAINTED WOODEN BOOK COVER : *Krishna and Gopas*. Bengal, late 18th century. 14×46.5 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 565 PAINTING on linen, mounted on wooden book cover : *Ras Lila* (Dance of Krishna and Gopis). Bengal, 18th century. 15.9×38 cm.
Lent by Asutosh Museum, Calcutta.
- 566 PAINTING on cloth : *Ramayana scene*. Bengal, 18th century.
Lent by Ajit Ghose, Calcutta.
- 567 PAIR OF PAINTINGS on linen, mounted on a wooden book cover : *Krishna Gopala and Gopas dancing*. Bengal, early 19th century. 13×36.6 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 568 PAINTED WOODEN BOOK COVER : *An exploit of Krishna*. Bengal, early 19th century. 12.6×41 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 569 PAINTING on cloth : *Radha and Krishna*. Bengal folk art of Kalighat, middle of 19th century. 40×27.5 cm.
Lent by Ajit Ghose, Calcutta.
- 570 PAINTING on cloth : *Yasoda milking with child Krishna*. Bengal, middle of 19th century. 40×27.5 cm.
Lent by Ajit Ghose, Calcutta.
- 571 PAINTING on cloth : *The sleeper*. Bengal folk art, middle of 19th century. 26.3×22.5 cm.
Lent by Ajit Ghose, Calcutta.
- 572 PAINTED WOODEN BOOK COVER : *Krishna and Gopis*. Bengal, 19th century. 13.5×39.9 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.

- 573 PAIR OF PAINTED WOODEN BOOK COVERS: *Scenes from the Krishna Lila*. Bengal, 19th century. 12 × 25 cm.
Lent by Bangiya Sahitya Parishad, Calcutta.
- 574 PAINTED WOODEN BOOK COVER: *Vishnu and attendant*. Bengal, 19th century. 10.5 × 44.5 cm.
Lent by Asutosh Museum, Calcutta.
- 575 PAINTED WOODEN BOOK COVER: *Girl feeding deer*. Bengal, 19th century. 17.3 × 41.3 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.

MUGHAL PAINTINGS

- 576 ILLUSTRATED MS. of the *Jami-ut-Tawarikh* by Rashid Tahib, a history of the Mongols including Chingiz Khan and his descendants with 59 miniatures of the Mongol school: *A teacher giving lessons under a banyan tree*. Probably 15th century A.D. 40 × 28 cm.
Lent by Rampur State Library, Rampur.
- 577 PAGE from a paper MS. of the *Darabnama*: *A Prince ambushed while hunting*. Mughal, about 1575 A.D. 37.5 × 21 cm.
Lent by Indian Museum, Calcutta.
- 578 MINIATURE on paper: scene from the *Razmnama*: *The Court of the Pandavas*. Mughal, period of Akbar (1556–1605 A.D.). 34.7 × 22.8 cm.
Lent by Sardar Museum, Jodhpur.
- 579 MANUSCRIPT of *Majmu-i-Mubarak* in two volumes with profusely illustrated gold margins of floral and bird designs. 959 A.H. (1591 A.D.). 21.3 × 12.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 580 PAINTING on paper: *Akbar with a lady and attendant in a garden*. Mughal, late 16th century. 14.2 × 10.7 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.

- 581 TWO PAGES of a paper MS. of the *Tarikh-i-Alfi*.
Mughal, late 16th century. 41.5×22 cm.
Lent by H. A. N. Medd, New Delhi.
- 582 ILLUSTRATED MS. of the *Diwan-i-Hafiz* written
and painted at the instance of Akbar: Miniature
showing Akbar with Faizi and Abul Fazl. Mughal,
late 16th century. 18.1×10.7 cm.
Lent by Rampur State Library, Rampur.
- 583 PAGE from a MS. of the *Razmnama*, dated A.H.
1007 (1598 A.D.): *The Pandavas and Draupadi*
visiting Gandhari, mother of the Kurus. Signed:
Khaiman. Mughal, 1598 A.D. 23.9×13.8 cm.
E. Cohn-Wiener, *Indian Art and Letters*, Vol. 12,
1938.
Lent by State Museum, Baroda.
- 584 PAGE from a MS. of the *Razmnama*, dated A.H.
1007 (1598 A.D.): *Ganesa invoking Krishna*.
Mughal, 1598 A.D. 19.9×12.9 cm.
E. Cohn-Wiener, *Indian Art and Letters*, Vol. 12,
1938.
Lent by State Museum, Baroda.
- 585 PAGE from a MS. of the *Razmnama*, dated A.H.
1007 (1598 A.D.): *Sahadeva, one of the Pandavas,*
consulting the stars. Signed: Dhanu. Mughal,
1598 A.D. 21×11 cm.
E. Cohn-Wiener, *Indian Art and Letters*, Vol. 12,
1938.
Lent by State Museum, Baroda.
- 586 PAGE from a MS. of the *Razmnama*, dated A.H.
1007 (1598 A.D.): *Agni disguised as a pigeon, seeking*
King Usinara's protection. Signed: Pak. Mughal,
1598 A.D. 23.6×14.1 cm.
E. Cohn-Wiener, *Indian Art and Letters*, Vol. 12,
1938.
Lent by State Museum, Baroda.
- 587 EIGHT LEAVES from a paper manuscript of the
Iyar-i-Danish. Illustrated by artists of Akbar's court,
including Shankar, Hussain Khan and Sheo Ram.
Mughal, about 1600 A.D. 19.6×12.8 cm.
From the same MS. as A. Chester Beatty's MS.
(Nos. 893 to 895).
Lent by Sir Cowasji Jehangir, Bombay.

- 588 ILLUSTRATED MANUSCRIPT of the *Shah-nama* with 51 miniatures. Indo-Persian, late 16th century. 25.3×14.1 cm.
Lent by Rampur State Library, Rampur.
- 589 PAINTING on paper: *Prince asking blessings of a Yogi*. Painted by Jag Mohan. Mughal, about 1600 A.D. 26.5×14.5 cm.
Lent by State Museum, Baroda.
- 590 LOOSE PAGES from a MS. of *Gulistan and Bostan* in excellent Nastaliq characters. 16th century. 26.3×12.8 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 591 PERSIAN ANTHOLOGY written by Mir Sayyad Ali with six portraits including one of Shah Tahmasp. In the beginning seal of Hamida Banu Begum, Akbar's mother. 16th century. 16.6×9.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 592 PAGE from a paper MS. of the *Tutinama* of Naqshabi: *A man and his wife frightened by the sudden appearance of a cobra*. Mughal, 16th century. 19.3×12.5 cm.
Lent by Ajit Ghose, Calcutta.
- 593 PAINTING on paper: portrait of *Bu-Ali Shah Qalandar*. Mughal, 16th century (?). 20.6×13.5 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 594 PAINTING on silk: *Rishi Markandeya in the presence of goddess Chandi, on the left Akbar under an umbrella*. Probably by Farrukh Beg in collaboration with a Hindu artist. Mughal, 16th century.
Lent by Ajit Ghose, Calcutta.
- 595 PAINTING on paper: *Portrait of a Hindu nobleman*, with a court scene of the period of Akbar on the reverse. 16th century. 18.3×13.8 cm.
Lent by Ajit Ghose, Calcutta.

- 596 PAINTING on paper: scene from the *Razmnama*.
Mughal, period of Akbar (1556-1605 A.D.).
34.7 × 22.8 cm.
Lent by Sardar Museum, Jodhpur.
- 597 PAGE from a paper manuscript of the *Shahnama*:
Above: *Humayun watching from a palace the*
scene: Below: *Shavush riding through the flames*.
Mughal, Akbar period (1556-1605 A.D.). 26.3 ×
13.3 cm.
Lent by Ajit Ghose, Calcutta.
- 598 PAINTING on paper from the *Razmnama*, with a
second later miniature inserted at top left-hand
corner: A scene from the *Mahabharata*: *Rishi*
Manki watching the loss of his two oxen by a camel.
Fate conspiring against human endeavour. Mughal,
period of Akbar (1556-1605 A.D.). 32.3 × 23.2
cm.
Lent by Indian Museum, Calcutta.
- 599 PAINTING on cloth from the romance of Amir
Hamza (*Hamzanama*), with portions cut off: *Army*
marching out of a fort. Mughal, period of Akbar
(1556-1605 A.D.). 23 × 38.8 cm.
Lent by Indian Museum, Calcutta.
- 600 PAINTING on paper: *Black buck fighting before*
the Emperor Akbar. Mughal, period of Akbar
(1556-1605 A.D.). 20 × 10.8 cm.
Lent by Indian Museum, Calcutta.
- 601 PAGE from a paper MS. of the *Gita Govinda*
illustrated on both sides. Mughal-provincial,
early 17th century. 22 × 19.7 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 602 PAINTING on paper: *Harvest scene*. Mughal,
early 17th century. 21.5 × 14 cm.
Lent by Prince of Wales Museum, Bombay.
- 603 PAINTING on paper: portrait of *A Noble*.
Inscribed: *Abu'l Hasan*. Mughal, about 1610
A.D. 15.8 × 10 cm.
Lent by Indian Museum, Calcutta.

- 604 PAINTING on paper: *Jahangir's visit to the Mausoleum of Khwaja Muin-ud-Din Chishti at Ajmer*. Mughal—Delhi, 1613 A.D.
Lent by Prince of Wales Museum, Bombay.
- 605 PAINTING on paper: *Camel fight*. Mughal—Delhi, first quarter of the 17th century.
Lent by Prince of Wales Museum, Bombay.
- 606 SIX PAINTINGS on paper of a Ragini set of sixteen: *Vasanta, Sri-raga, Vibhasa, Purvi, Desakara, Meghamallara*. Beautifully finished figure drawings and realistic landscape. Mixed Rajput-Mughal style, Jahangir period, about 1625 A.D. Approx. 21×13.6 cm.
B. N. Treasurywala, Marg, Vol. I, No. 1, p. 56.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 607 PAINTING on paper: *The emperor Jahangir, standing before his father Akbar, who is holding a hawk*. Imperial seals on reverse. Mughal, early Jahangir period (1605–1627 A.D.). 17.3×9.1 cm.
Lent by Indian Museum, Calcutta.
- 608 PAINTING on paper: *Prince with poet*. Mughal, period of Jahangir (1605–1627 A.D.). 14×9 cm.
Lent by Indian Museum, Calcutta.
- 609 PAINTING on paper: *The emperor Jahangir, lion-hunting on an elephant*. Mughal, period of Jahangir (1605–1627 A.D.). 31.5×18.7 cm.
Percy Brown, *Indian Painting under the Mughals*, 1924, Pl. XLII.
Lent by Indian Museum, Calcutta.
- 610 PAINTING on paper: portrait of a Mughal courtier. Mughal, period of Jahangir (1605–1627 A.D.) 10.7×5.2 cm.
Lent by Indian Museum, Calcutta
- 611 PAINTING on paper, with contemporary floral border on which is the imperial seal: *Turkey*. Mughal, period of Jahangir (1605–1627 A.D.) 18.6×11.6 cm.
Lent by Indian Museum, Calcutta.

- 612 PAINTING on paper : *Visit to Sheikh Phul*. Signed : Rishan Das. Mughal, period of Jahangir (1605–1627 A.D.). 36.5×26.5 cm.
N. C. Mehta, *Studies in Indian Painting*, Pl. 37.
Lent by Bharat Kala Bhavan, Banaras.
- 613 PAINTING on paper : *Prince Muhammad Murad, son of Shah Jahan, on an elephant*. Signed : Bichitra. Dated : A.H. 1030 (1620–1621 A.D.). Mughal, period of Jahangir (1605–1627 A.D.). 22.3×16.6 cm.
Lent by Indian Museum, Calcutta.
- 614 DRAWING on paper : *Man with a hawk*. Mughal, about 1630 A.D. 19.7×13.1 cm.
Lent by Indian Museum, Calcutta.
- 615 PAINTING on paper : *Black buck named Sarang-Dil*. Painted by Manohar in 1045 A.H. (1636 A.D.). Mughal. 24×17 cm.
Lent by Rampur State Library.
- 616 PAINTING on paper : *An Assembly of Darveshas*. Mughal, second quarter of the 17th century. 24×15.6 cm.
Lent by Prince of Wales Museum, Bombay.
- 617 PAINTING on paper : *Emperor Akbar*. Mughal, second quarter of 17th century. 21×12.4 cm.
Lent by Prince of Wales Museum, Bombay.
- 618 PAINTING on paper : *Hunting scene*. Mughal first half of 17th century. 29.5×17 cm.
Lent by H. H. the Maharaja of Bikaner.
- 619 FOUR PAINTINGS on paper of a *Ragini* set of twenty : *Tailāngi (Raga Hindōla)*, *Sri-raga*, *Ramakali*, *Agra (Sri-raga)*. On the back the script says that the pictures were painted according to the *Ragamala Hindavi*. Mixed Rajput-Mughal style, about 1650 A.D. Approx. 25.3×15.4 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 620 PAINTING on paper : *Emperor Shahjahan*. Mughal, circa 1650 A.D. 23.4×13.7 cm.
Lent by Prince of Wales Museum, Bombay.

- 621 ILLUSTRATED MS. of *Khamsa-i-Jami* with 13 miniatures: *The loquacious tortoise*. MS. written in 1562-69 A.D., but painted middle of the 17th century. 19.3×11.3 cm.
Lent by Rampur State Library, Rampur.
- 622 PERFORATED SKETCH (*khaka*) on paper: *Acrobats showing gymnastic feats*. Painted by Bhagavati. Mughal, middle of the 17th century. 17.4×12 cm.
Lent by Gulab Chand, New Delhi.
- 623 PAINTING on paper: *Jahangir's elephant*. Mughal, middle of 17th century.
Lent by Delhi Fort Museum, Delhi.
- 624 PAINTING on paper: *Lion-hunt*. Legend at the top: *Amal milkiyat Basawan*. Mughal, middle of 17th century. diamdiam. 12.7 cm.
Lent by Gulab Chand, New Delhi.
- 625 PERFORATED SKETCH on paper: *A Mughal prince taking blessings from a teacher*. Legend at the top: *Khaka milkiyat Basawan*. Mughal, middle of the 17th century. 18×11 cm.
Lent by Gulab Chand, New Delhi.
- 626 PAINTING on paper: *Jahangir in a thanksgiving ceremony*. Painted by Fateh Chand. Mughal, middle of 17th century. diam. 12.7 cm.
Lent by Rampur State Library, Rampur.
- 627 PAINTING on paper: *Portrait said to be of the poet Sa'di*. Mughal, period of Shah Jahan (1627-1659 A.D.). 13.8×9.1 cm.
Percy Brown, *Indian Painting Under the Mughals*, 1924, Pl. 61 (1).
Lent by Indian Museum, Calcutta.
- 628 ILLUSTRATED MS. on paper of the *Chihal Majlis* (a treatise on religious discourses): with 2 miniatures. Written at Agra in the 6th regnal year of Shahjahan by Abdur Rahim Roshan-Qalam. Mughal, 1612 A.D. $16 \times 2 \times 8.3$ cm.
Lent by Delhi Fort Museum, Delhi.

- 629 PAINTING on paper : *Emperor Shah Jahan at the time of his accession*. Mughal, 2nd half of 17th century. 25×18.5 cm.
Lent by Rampur State Library.
- 630 PAINTING on paper : *Emperor Humayun with his courtiers*. Mughal, last quarter of 17th century. 17.3×9 cm.
Lent by Prince of Wales Museum, Bombay.
- 631 PAINTING on paper : *Begum Nurjahan*. Mughal, late 17th century. 21.4×15.3 cm.
Lent by Gulab Chand, New Delhi.
- 632 PERFORATED SKETCH on paper : *Group of dancing women*. Painted by Chaturbhuj. Mughal, late 17th century. 18.3×12.2 cm.
Lent by Gulab Chand, New Delhi.
- 633 PAINTING on paper : *A lady seated on a terrace*. Mughal, late 17th century. 22×14.3 cm.
Lent by Rampur State Library.
- 634 PAINTING on paper : *A prince*. Mughal, late 17th century. 13×8.7 cm.
Lent by Rampur State Library.
- 635 PAINTING on paper : *Nobleman leaning on a sword*. Mughal, about 1700 A.D. 20×14.1 cm.
Lent by Indian Museum, Calcutta.
- 636 PAINTING on paper : *The Emperor Jahangir celebrating the festival of Aabpashi or the sprinkling of rose-water*. Names of courtiers noted on the portraits : Shaharyar, Itmadud-Daulah, Asaf Khan, Khwaja Abul Hasan in front, and Etbar Khan Habshi at the back, below Vir Singh Deo, king of Orchha. Painted by Govardhan on the 5th Amardad day on the occasion of Aabpashi ceremony. Mughal, early 17th century. 34×20 cm.
Lent by Rampur State Library.
- 637 PAINTING on paper : *Bust of Jahangir, holding an opium bowl*. Mughal, 17th century. 22×15.2 cm.
Lent by Rampur State Library.

- 638 PAINTING on paper : *Portrait of Francois Bernier.* Mughal-European influence, 17th century. 15×12.5 cm.
Lent by Ajit Ghose, Calcutta.
- 639 PAINTING on paper : *The Emperor Jahangir holding his court in a garden*, probably in Kashmir. Painted by Khem Karan. Mughal, 17th century. 35×23 cm.
Lent by Rampur State Museum.
- 640 PAINTING on paper : *Jahangir witnessing a deadly fight between a snake and a spider.* Incident on a journey from Kashmir, A.D. 1607. Mughal, 17th century. 32.2×21 cm.
Lent by Rampur State Library.
- 641 PAINTING on paper : *A lady arranging her necklace before a mirror.* Mixed Rajput-Mughal, 17th century. 18.2×15 cm.
Lent by Ajit Ghose, Calcutta.
- 642 PAINTING on paper : *Portrait of Raja Todar Mal with name and seal at the back.* Mughal, 17th century. 11.6×6.5 cm.
Lent by Bharat Kala Bhavan, Banaras.
- 643 PAINTING on paper : *Portrait of Kifayat Khan, the calligrapher,* Mughal, 17th century. 23.2×15 cm.
Lent by Ajit Ghose, Calcutta.
- 644 PAINTING on paper : *Three ladies visiting a fakir.* Mughal, early 18th century. 15.7×21 cm.
Lent by Indian Museum, Calcutta.
- 645 PAINTING on paper : *Head of woman.* Mughal, first half of 18th century. 26×17.4 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 646 PAINTING on paper : *Mughal princess.* Mughal, middle of 18th century. 21×16.5 cm.
Lent by Indian Museum, Calcutta.
- 647 PAINTING on paper : *Princes and princesses on horseback playing polo.* Mughal, middle of 18th century. 30×20 cm.
Lent by Municipal Museum, Allahabad.

- 648 MANUSCRIPT of the *Quran* written by the calligraphist, Mohammad Ismatullah Khan in 1781 A.D. for Nawab Asaf-ud-Daulah of Oudh: Double page *unwah* and *lauh* in brilliant gold. Binding in delicate Kashmir lacquer. Mughal, 1781 A.D. 21×12.5 cm.
Lent by Rampur State Library, Rampur.
- 649 PAINTING on paper: *A Mughal princess seated on an open terrace with her companions*. Mughal, late 18th century. 24.8×18.8 cm.
Lent by Gulab Chand, New Delhi.
- 650 PAINTING on paper: *Baz Bahadur and Rupmati*. Mughal, late 18th century. 20.5×16.5 cm.
Lent by E. C. Dickinson.
- 651 AN ALBUM of 42 *Raga-ragini* paintings with Persian text describing the miniatures: *Hindola Raga*. Mixed Rajput-Mughal, late 18th century. 19.9×13.6 cm.
Lent by Rampur State Library, Rampur.
- 652 PAINTING on paper: *Shah Abbas II of Persia*. Mughal, 18th century. 16.5×10 cm.
Lent by Rampur State Library.
- 653 TEN IVORY PLAYING CARDS, painted. Mughal, 18th century. Each 6.3×4.2 cm.
Lent by Ajit Ghose, Calcutta.
- 654 TWO PAPER SILHOUETTES. Mughal, 19th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 655 TWO PAPER SILHOUETTES. Mughal, 19th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.

DECCANI PAINTINGS

- 656 PAINTING on paper: *Malavi Ragini*. Bijapur, 1570 A.D. 25.2×17.7 cm.
H. Goetz, *Bulletin of Baroda Museum and Art Gallery*, Vol. I, Pt. I, 1943-4.
Lent by State Museum, Baroda.

- 657 PAINTING on paper: *Hindola Raga*. Ahmadnagar, second half of 16th century. 23.8×18.3 cm.
Lent by H. H. The Maharaja of Bikanir.
- 658 PAINTING on paper: *Prince and minister*. Bijapur, about 1600 A.D. 13.7×11.9 cm.
Lent by Indian Museum, Calcutta.
- 659 PAINTING on cloth: *Chandbibibi and her maidens*. Deccani, early 17th century.
Lent by Prince of Wales Museum, Bombay.
- 660 MANUSCRIPT of last chapter of the Qur'an, with Persian interlinear translation. Written by Muhaqqiq-Librarian's date A.H. 1024 (1615 A.D.). Deccani, early 17th century. 32.2×23 cm.
Lent by Government Museum, Hyderabad, Deccan.
- 661 UNFINISHED MINIATURE from a paper MS. of the *Ni'matnama*, recipes for Indian dishes, etc.: *Ibrahim Adil Shah II* (1580-1627 A.D.), with attendants offering him various dishes. Bijapur, early 17th century. 15.8×9 cm.
Lent by Government Museum, Hyderabad, Deccan.
- 662 PAGE of a paper MS. of the *Ni'mat-nama*, recipes for Indian dishes, etc. Garden scene: *Ibrahim Adil Shah II* (1580-1627) with attendants. Bijapur, early 17th century. 15.8×9 cm.
G. Yazdani, *Islamic Culture*, April, 1935 (coloured plate).
Lent by Government Museum, Hyderabad, Deccan.
- 663 PAINTING on paper: *Kakubha Ragini*. Deccani, Bijapur, beginning of the 17th century. 17×9.7 cm.
Lent by Prince of Wales Museum, Bombay.
- 664 MANUSCRIPT of the Qur'an. Written by Mustafa Khan for Muhammad Adil Shah (1626-1656 A.D.). Dated A.H. 1060 (1649-1650 A.D.) Bijapur, 1649-1650 A.D. 17×11 cm.
Lent by Government Museum, Hyderabad, Deccan.
- 665 PAINTING on paper: *Portrait of Shivaji*. Deccani, Bijapur, third quarter of the 17th century. 22.5×14.5 cm.
Lent by Prince of Wales Museum, Bombay.

- 666 PAINTING on paper: *A Qutb Shahi Prince holding a parrot.* Deccani, 17th century. 17×10.2 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 667 PAINTING on paper: *Page with horse.* Deccani, 17th century. 19×24.3 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 668 PAINTING on cloth: *Abdullah Qutb Shah, King of Golkunda, in procession.* Deccani, 17th century A.D.
Lent by Prince of Wales Museum, Bombay.
- 669 PAINTING on paper: portrait of an *Adil Shahi prince.* Signed: Murtaza Khan Naqqash. Deccani, 17th century. 10×8 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 670 PAINTING on paper: *Lady holding plate of betelnuts.* Deccani, about 1700 A.D. 14.4×7.8 cm.
Lent by Indian Museum, Calcutta.
- 671 PAINTING on paper: Aurangzeb at the siege of Golconda. Painted by Nadir-uz-Zaman. Deccani, early 18th century. 35.7×24.7 cm.
Lent by Rampur State Library, Rampur.
- 672 PAINTING on paper: *Muhammad Quli Qutb Shah and Bhagmati.* Deccani, early 18th century. 19×12.2 cm.
Lent by Prince of Wales Museum, Bombay.
- 673 PAINTING on paper: portrait of *A Nobleman.* Deccani, early 18th century. 20.7×11.2 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 674 PAINTING on paper: *Ala Husain Beg Bahadur on horseback.* Deccani, first half of 18th century. 37.3×24.3 cm.
Lent by Sir Cowasji Jehangir, Bombay.
- 675 PAINTING on paper: *Two girls beneath a tree.* Deccani, first half of 18th century. 13.3×14 cm.
Lent by Prince of Wales Museum, Bombay.
- 676 PAINTING on paper: *Iraj Khan on horseback, hunting with cheetah.* Deccani, about 1750 A.D. 35.8×27.3 cm.
Lent by Government Museum, Hyderabad, Deccan.

- 677 PAINTING on paper: *Two noblemen seated in a garden, with attendants.* Deccani, middle of 18th century. 28.1×16.1 cm.
Lent by State Museum, Baroda.
- 678 PAINTING on paper: *Gujari Ragini, a lady seated on a bed of lotuses.* From a set of 14 pictures. Deccani, middle of 18th century. 13×21.7 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Treasurywala collection).
- 679 TWO DRAWINGS on paper: *Lady at her toilet with attendant and boy holding fruit.* Deccani, middle of 18th century. 10.5×8.5 cm. 11.6×7 cm.
Lent by Dr. Alma Latifi, Bombay.
- 680 PAINTING on paper: *Nawab in diwan.* Deccani, late 18th century. 35.3×28.7 cm.
Lent by Municipal Museum, Allahabad.
- 681 PAINTING on paper: *A Nawab smoking a huqqa.* Deccani, 18th century. 26×21.5 cm.
Lent by Indian Museum, Calcutta.
- 682 PAINTING on paper: *Dakshina Ragini.* Arcot, Southern India, 18th century. 22.6×15 cm.
Lent by Government Museum, Hyderabad, Deccan.

TEXTILES

- 683 FOUR CURTAINS: cotton, printed. Mughal, 17th century.
Lent by Gulab Chand, New Delhi.
- 684 PATKA: silk, with brocade work. 17th century.
Lent by Central Asian Antiquities Museum, New Delhi.
- 685 BROCADE PIECE: *tumbi* pattern covering the field. 17th century.
Lent by Central Asian Antiquities Museum, New Delhi.
- 686 SARI: cotton, *kalamdar* work and printing on magenta ground decorated with four petalled flowers. Tanjore, late 17th century.
Lent by Prince of Wales Museum, Bombay.
- 687 SARI: cotton, showing combination of *kalamdar* work and block-printing. The magenta field is decorated with rosettes and meanders and the *palla* with floral sprays. Tanjore, late 17th century.
Lent by Prince of Wales Museum, Bombay.
- 688 PYJAMA: silk, brocade work with lotus pattern and small roses. Mughal, 17th century.
Lent by Gulab Chand, New Delhi.
- 689 CARPET FRAGMENT: woollen, showing a *shikargah* (hunting) scene. Jahangir period, 17th century.
Lent by Gulab Chand, New Delhi.
- 690 SEVEN PATKAS: silk, with brocade work showing floral sprays. Shahjahan period, 17th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 691 PAIR OF TRAY COVERS: cotton, embroidered *pot*-work with sun pattern in the centre and floral design in concentric bands. Delhi, about 1700 A.D.
Lent by Central Asian Antiquities Museum, New Delhi.

- 692 RUMAL: silk, embroidered with floral sprays. About 1700 A.D.
Lent by Central Asian Antiquities Museum, New Delhi.
- 693 QUILT: silk, brocade work with design of flower-vases. About 1700 A.D.
Lent by Central Asian Antiquities Museum, New Delhi.
- 694 SHAWL: woollen *dorukha*, a bed of roses on blue ground. Kashmir, about 1700 A.D.
Lent by Ajit Ghose, Calcutta.
- 695 PRINTED CALICO BED-COVER: (*Palampore*) cotton, Mausulipatam, early 18th century.
- 696 FLOOR COVER: *Sozini*, with floral sprays in field and border. 18th century.
Lent by Gulab Chand, New Delhi.
- 697 SHEET: cotton, with printed creeper (*latar*) pattern and floral sprays in the field. Sanganer, South India, 18th century.
Lent by Central Asian Antiquities Museum, New Delhi.
- 698 CURTAIN: cotton, wide border with *guldasta* design under arches. 18th century.
Lent by Gulab Chand, New Delhi.
- 699 SARI (*patola*): silk, with betel-leaf designs in the field. Gujarat, 18th century.
Lent by Central Asian Antiquities Museum, New Delhi.
- 700 SARI: silk, with figures of elephant-riders, hukka-smokers and *guldasta*. Murshidabad, 18th century.
Lent by Indian Museum, Calcutta.
- 701 SARI: *kimkhab*, of indigo colour with small floral and peacock *buti* in the field; *guldasta* designs with birds and floral patterns on the *palla*. Surat, 18th century.
Lent by Indian Museum, Calcutta.
- 702 SARI: *kimkhab*, with floral and bird designs in the *palla* and prominent *guldastas* in cusped arches. Chanderi, 18th century.
Lent by State Museum, Baroda.

- 703 **TORAN**: cotton, field decorated with mirrors, lozenges in purple silk and chess pattern in blue silk. Cutch, late 18th century.
Lent by Prince of Wales Museum, Bombay.
- 704 **SKIRT**: silk, embroidered with peacock and floral sprays in yellow field and floral meanders on edges; effective colour scheme. Kutch, end of the 18th century.
Lent by Prince of Wales Museum, Bombay.
- 705 **SATIN PIECE**: chain-stitch embroidery showing beautiful floral and spray pattern. Kutch, 18th century.
Lent by Prince of Wales Museum, Bombay.
- 706 **CARPET**: silk, said to have been used by Nana Fadnavis. (1762-1800). Embroidered with gold. Centre occupied by a floral vase from which springs a huge spray with birds covering the entire field. Early 18th century.
Lent by Prince of Wales Museum, Bombay.
- 707 **THRONE COVER**: silk brocade, floral bird designs on border. Burhanpur, 18th century.
Lent by Gulab Chand, New Delhi.
- 708 **SARI**: silk, gold brocade, geometrical pattern in field and floral and bird design on border. Burhanpur, 18th century.
Lent by Gulab Chand, New Delhi.
- 709 **BED COVER**: cotton, with embroidered floral pattern. Delhi, 18th century.
Lent by Gulab Chand, New Delhi.
- 710 **SHAWL**: woolen, loom made, showing religious shrines and an encircling processional path through which moves a royal personage on pilgrimage. In central panel scenes of dance and music. 18th century.
Lent by Gulab Chand, New Delhi.
- 711 **BED COVER**: cotton, embroidered with silk floral sprays. Late 18th century A.D.
Lent by Baroda State Museum, Baroda.

- 712 CHAMBA RUMAL: cotton, embroidered with silk. Krishna with the music of his flute. An excellent specimen with pictorial effect. Chamba, 18th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 713 HANGING: cotton, embroidered heavy *karchah* with floral designs in relief. 18th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 714 RUMAL: silk, brocade work. 18th century.
Lent by Central Asian Antiquities Museum, New Delhi.
- 715 SARI: Dacca Muslin, *abrawan* 'running water' type. Dacca, 18th Century. Length 10 yards, weight 8 tolas, 540 counts.
Lent by Haralalka & Co., Calcutta.
- 716 SARI (*patola*): silk, diaper pattern of *khambat*. Gujarat, 18th century.
Lent by Ajit Ghose, Calcutta.
- 717 SARI (*patola*): silk, Patan pattern portraying a series of elephant and human figures. Gujarat, 18th century.
Lent by Ajit Ghose, Calcutta.
- 718 SARI: silk, tie-and-dye (*bandhani*) work, with *garba dance* in the centre and *shikargah* scene in the rest of the field. Gujarat, 18th century.
Lent by State Museum, Baroda.
- 719 CURTAIN: velvet, with floral sprays on gold background. 18th century.
Lent by Gulab Chand, New Delhi.
- 720 QUILT: cotton, with printed zig-zag patterns and gold-leaf-decoration. 18th century.
Lent by Gulab Chand, New Delhi.
- 721 TORAN: cotton, field embroidered with lozenges, solid squares, and triangles in glass, silk and mirrors; the fringe with floral sprays, and diapers on red and blue ground. Cutch, early 19th century.
Lent by Prince of Wales Museum, Bombay.
- 722 SARI: silk, gold brocade. Banaras, early 19th century.
Lent by Gulab Chand, New Delhi.

- 723 QUILT COVER: silk, with *zari* work, Kashmir, early 19th century.
Lent by Sri Pratap Museum, Srinagar.
- 724 SHAWL: woollen, *shahpasand*. Kashmir, early 19th century.
Lent by Sri Pratap Museum, Srinagar.
- 725 SARI: silk, with *hamsa* pattern in gold thread covering the field. Arcot, early 19th century.
Lent by Ajit Ghose, Calcutta.
- 726 SHAWL: *Pashmina*, with woven cone design on *palla*. Kashmir, early 19th century.
Lent by Sri Pratap Museum, Srinagar.
- 727 PHULKARI: embroidered linen. Punjab, early 19th century.
Lent by Central Asian Antiquities Museum, New Delhi.
- 728 SARI: cotton, Dacca muslin, with border of *Mayurapankhi* boats. Dacca, middle of 19th century.
Lent by Ajit Ghose, Calcutta.
- 729 SARI: cotton, figured Dacca muslin, with border of flying *hamsas*. Dacca, middle of 19th century.
Lent by Ajit Ghose, Calcutta.
- 730 SARI: silk, with figures under arches. Murshidabad, middle of 19th century.
Lent by Ajit Ghose, Calcutta.
- 731 SARI: silk, dark purple field with small *butis*, processional scene and *guldasta* pattern on *palla*. Murshidabad, 19th century.
Lent by Central Asian Antiquities Museum, New Delhi.
- 732 SARI: silk, with horse riders and *guldasta* pattern on the *palla*. Murshidabad, 19th century.
Lent by State Museum, Baroda.
- 733 SARI *palla*: silk designs of double row of human figures seated on chairs and holding floral spray and walking elephants. Murshidabad, 19th century.
Lent by Asutosh Museum, Calcutta.

- 734 SARI: silk, with human figures and *guldasta* pattern on the *palla*. Murshidabad, 19th century.
Lent by State Museum, Baroda.
- 735 COVER: cotton, with printed *jāngal* pattern in one field. Sangner, South India, 19th century.
Lent by Gulab Chand, New Delhi.
- 736 SARI (*patola*): silk, with border of Chanderi brocade work. Gujarat, 19th century.
Lent by State Museum, Baroda.
- 737 SARI (*shaloo*): silk, with profuse gold brocade work with *lahariya* border. Ahmadabad, 19th century.
Lent by State Museum, Baroda.
- 738 SARI: *kimkhab*, floral sprays on a dark-black field. Murshidabad, 19th century.
Lent by Indian Museum, Calcutta.
- 739 SARI: *kimkhab*, with *jāngal* pattern on a deep scarlet field enclosing the name *Maharana Sri Mahendra Singh* woven on a circular disc with flowers and parrot designs. Surat, early 19th century.
Lent by State Museum, Baroda.
- 740 SARI: cotton, with gold brocade and designs of birds and flowers on the border and jar pattern on the *palla*. Deccan, Aurangabad, 19th century.
Lent by Indian Museum, Calcutta.
- 741 SARI: cotton, with gold brocade. Ahmadabad, 19th century.
Lent by State Museum, Baroda.
- 742 SARI: silk, gold brocade. Banaras, 19th century.
Lent by Indian Museum, Calcutta.
- 743 BORDER OF SARI: silk, with a rose *guldasta* design. Murshidabad, 19th century.
Lent by Gulab Chand, New Delhi.
- 744 FLOOR COVERING: embroidered floral pattern of lotus flowers in pink green and yellow. Delhi, 19th century.
Lent by Gulab Chand, New Delhi.

- 745 **BROCADE PIECE**: showing the figure of piping Krishna. Rajasthani, 19th century.
Lent by Gulab Chand, New Delhi.
- 746 **SARI (patola)**: silk, with repeated leaf design in the field. Gujarat, 19th century.
Lent by Gulab Chand, New Delhi.
- 747 **SADDLE CLOTH**: jute, with the design of Sivalinga and Nandi bull and birds woven in it. Mysore, 19th century.
Lent by Government Museum, Mysore.
- 748 **CHAMBA RUMAL**: cotton, embroidered with silk: marriage of Siva and Parvati. Chamba, 19th century.
Lent by State Museum, Baroda.
- 749 **BORDER**: silk, with gold work embroidered with *gul-dasta* and *badla* work. 19th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 750 **TEMPLE HANGING**: cotton, painted and printed with scenes of *Krishna-lila*. South India, 19 century.
Lent by Central Asian Antiquities Museum, New Delhi.
- 751 **SHAWL**: *Pashmina*, light cream coloured *palla* and *hashia* of cone pattern. Kashmir.
Lent by Sri Pratap Museum, Srinagar.
- 752 **TABLE CLOTH**: cotton, needle embroidery. Kashmir, 19th century.
Lent by Sri Pratap Museum, Srinagar.
- 753 **TABLE CLOTH**: cotton, needle *chikni* embroidery. Kashmir, 19th century.
Lent by Sri Pratap Museum, Srinagar.
- 754 **RUMAL**: silk, embroidered with figures of Durga, Rama-Panchayatana and a king. Kashmir, 19th century.
Lent by Sri Pratap Museum, Srinagar.
- 755 **HANGING**: cotton, printed and painted with a palace scene showing a princess enjoying music with her attendants in a garden.
Lent by Mohd. Ashraf, Hyderabad.

- 756 KIMKHAB PIECE : bold cone pattern on the field. Banaras, 19th century.
Lent by Central Asian Antiquities Museum, New Delhi.
- 757 BORDER OF SARI : silk, with rows of *guldasta* design woven in gold tissue. Chanderi, 19th century.
Lent by Gulab Chand, New Delhi.
- 758 PRAYER JANAMAZ : cotton, painted and printed with "pear design". Mausulipatam, 19th century.
Lent by Gulab Chand, New Delhi.

MINOR ANTIQUITIES

- 759 SPITTOON: chased silver, with floral sprays and birds. 18th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 760 SPITTOON: gold with enamel work, showing floral sprays with leaves in green and flowers in red colour. Mughal, 18th century.
Lent by Gulab Chand, New Delhi.
- 761 PANCHAPATRA: silver inlaid with copper. 18th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 762 BOWL WITH LID: chased silver. 18th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 763 BETEL-BOX: silver, with floral designs and animals. 18th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 764 STANDING FEMALE FIGURE: carved wood. 18th century.
Lent by State Museum, Mysore.
- 765 FAN: made of horn with fine *jali*-work. 18th century.
Lent by Gulab Chand, New Delhi.
- 766 TRAY: *Bidri*, with floral pattern. 18th century.
Lent by Hyderabad State Museum, Hyderabad.
- 767 CUP: chased with floral and animal designs. 18th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 768 HUQQA BOWL: *Bidri*. 18th century.
Lent by State Museum, Hyderabad.
- 769 LEG OF BEDSTEAD: carved ivory. Orissa, 19th century.
Lent by Asutosh Museum, Calcutta.
- 770 VENUGOPALA: wood, Bengal folk-art.
Lent by Asutosh Museum, Calcutta.

- 771 QURAN STAND : coppered steel.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 772 EAR PENDANT : gold, with four sides having lotus and oval pattern with a turquoise terminal.
Lent by Ajit Ghose, Calcutta.
- 773 RING : gold, with circlet of fish.
Lent by Ajit Ghose, Calcutta.
- 774 RING : gold, with Pallas Athene on bezel in *repoussé*.
Lent by Ajit Ghose, Calcutta.
- 775 THREE CRYSTAL GEMS : with engraved figures of mythical bird, soldier and Siva.
Lent by Ajit Ghose, Calcutta.
- 776 PAIR OF IVORY DOOR : carved with palace scenes and floral designs Ambavilasa Palace, Mysore, 18th century A.D. H. 197 cm.
Lent by H. H. the Maharaja of Mysore.
- 777 CIRCULAR BOX with tiered lid : profusely chased with the figures of birds, beasts and hunting scenes, etc. 17th century.
Lent by Prince of Wales Museum, Bombay.
- 778 PLAYING CARD : ivory, with figures, Orissa.
Lent by Narendra Singh Singhi, Calcutta.
- 779 SHIELD : steel, circular and convex, showing twelve signs of the Zodiac in gold with Sanskrit names, and the Persian inscription *Buland iqbal Shahanshah Akbar*. Dated 1002 A.H.
Lent by Prince of Wales Museum, Bombay.
- 780 SWORD : steel, damascened blade with the inscription *Jalaluddin Akbar*. Dated 1012 A.H.
Lent by H. H. the Maharaja of Bikaner.
- 781 SCIMITAR : blade damascened at the joint with Persian inscription ; carved green jade hilt inlaid with jewels. Attributed to Shahjahan. 17th century A.D.
Lent by Prince of Wales Museum, Bombay.

- 782 SABRE: double edged with straight blade. Hilt damascened in gold and silver. Mughal, dated 982 A.H. (1614 A.D.).
Lent by Prince of Wales Museum, Bombay.
- 783 KATAR: chiselled steel with bird and floral design. Rajputana, 17th century.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 784 SCIMETAR: steel, with horse-headed hilt, inscription 'Shah Akbar', damascened in gold on the blade.
Lent by Prince of Wales Museum, Bombay.
- 785 SCIMETAR: blade decorated with hunting scene in low relief on both sides. Mughal, late 17th century.
Lent by Prince of Wales Museum, Bombay.
- 786 ELEPHANT GOAD (*ankusa*): chiselled steel with wood handle. 17th century.
Lent by H. H. the Maharaja of Mysore.
- 787 DAGGER: grooved blade, straight handle and transversed haft beautifully damascened in gold floral design. Mughal, middle 17th century.
Lent by Prince of Wales Museum, Bombay.
- 788 DAGGER: blade ornamented with floral spray on each side. Mughal, 17th century.
Lent by Prince of Wales Museum, Bombay.
- 789 DAGGER: ram-shaped ivory handle. 17th century.
Lent by H. H. the Maharaja of Jaipur.
- 790 DAGGER: double edged carved blade with damascened decoration, green jade haft terminating in the head of a goat. 17th century.
Lent by Prince of Wales Museum, Bombay.
- 791 DAGGER: (*pesh-kabz*): recurved blade, gilt hilt with horse-head pommel. 17th century.
Lent by Prince of Wales Museum, Bombay.
- 792 SCIMETAR: pistol-hilt of crystal with encrusted floral designs inlaid with emerald stones; parrot-head pommel. 17th century.
Lent by Prince of Wales Museum, Bombay.
- 793 SWORD: blade, hilt and mount gold-damascened. Late 18th century.
Lent by Government Museum, Hyderabad.

- 794 SWORD with scabbard inscribed with the names of Jahangir and its maker, Abdul Rahim Mashad. Mughal, dated 1017 A.H. (1619 A.D.). Scabbard and hilt of 18th century A.D.
Lent by Government Museum, Hyderabad.
- 795 SWORD ; of Ghalib-ul-Mulk with sheath. Hilt and mounts of Jaipur enamel set with white topaz. 18th century A.D.
Lent by Government Museum, Hyderabad.
- 796 SWORD and sheath: blade, hilt and mount gold damascened. Dated 1175 A.H.
Lent by Government Museum, Hyderabad.
- 797 DAGGER: quivering steel blade and carved ivory handle. Mysore, 18th century A.D.
Lent by H. H. the Maharaja of Mysore.
- 798 DAGGER AND SCABBARD: chiselled and gilt steel. Rajputana, 18th century.
Lent by Government Museum, Hyderabad.
- 799 KNIFE AND SCABBARD: blade and mounts gold damascened, scabbard of leather, tooled and painted in gold. Jaipur, Rajputana.
Lent by H. H. the Maharaja of Jaipur.
- 800 SWORD : animal design on blade and hilt.
Lent by H. H. the Maharaja of Jaipur.
- 801 SCIMITAR: floral designs of the hilt enamelled and inlaid with jewels. Lion-headed pommel and makara-shaped finger-guard. Mughal, 18th century.
Lent by Prince of Wales Museum, Bombay.
- 802 AXE: chiselled with a floral spray issuing from a full vase. 18th century.
Lent by H. H. the Maharaja of Bikaner.
- 803 BOW: gold-damascened steel showing beautiful floral pattern and pear-design. 18th century.
Lent by Sardar Museum, Jodhpur.
- 804 DAGGER: crystal handle and scabbard. 18th century.
Lent by H. H. the Maharaja of Jaipur.

- 805 GUN: damascened steel and painted wooden butt.
18th century.
Lent by H. H. the Maharaja of Jaipur.
- 806 POWDER-FLASK: ivory, shaped like a peacock.
18th century.
Lent by Sardar Museum, Jodhpur.
- 807 POWDER-FLASK: ivory, of the shape of a leaping stag.
17th century.
Lent by Prince of Wales Museum, Bombay.
- 808 POWDER-FLASK: green jade with carved floral designs and brass mountings.
17th century.
Lent by Prince of Wales Museum, Bombay.
- 809 DAGGER: bejewelled scabbard and handle.
19th century.
Lent by H. H. the Maharaja of Jaipur.
- 810 QUIVER: made of wooden strips, with paintings and floral designs on them; thin shafts of arrows also painted.
19th century.
Lent by H. H. the Maharaja of Bikaner.
- 811 SHIELD: leather, painted in gold with Ramayana figures.
19th century.
Lent by H. H. the Maharaja of Jaipur.
- 812 TWO EMBROIDERED DESIGNS: shield knuckle pads.
Jaipur, Rajputana, 1700 A.D.
Lent by H. H. the Maharaja of Jaipur.



CARPETS

- 813 CARPET : wool. Mughal, C. 1610 A.D.
Lent by H. H. The Maharaja of Jaipur.
- 814 CARPET : wool. Mughal, C. 1600 A.D.
Lent by H. H. The Maharaja of Jaipur.
- 815 CARPET : wool. Mughal, C. 1610 A.D.
Lent by H. H. The Maharaja of Jaipur.
- 816 CARPET : wool. Mughal, C. 1620 A.D.
Lent by H. H. The Maharaja of Jaipur.
- 817 CARPET : wool. Mughal, C. 1640 A.D.
Lent by H. H. The Maharaja of Jaipur.
- 818 CARPET : wool. Mughal, C. 1650 A.D.
Lent by H. H. The Maharaja of Jaipur.
- 819 CARPET : wool. Mughal, C. 1650 A.D.
Lent by H. H. The Maharaja of Jaipur.
- 820 CARPET : wool. Jaipur, Rajputana. Late 17th
century.
Lent by H. H. The Maharaja of Jaipur.
- 821 CARPET : wool. Jaipur, Rajputana. Late 17th
century.
Lent by H. H. The Maharaja of Jaipur.
- 822 CARPET : wool. Jaipur, Rajputana. Late 17th
century.
Lent by H. H. The Maharaja of Jaipur.
- 823 CARPET : velvet, embroidered in gold, embellished
with sequins and velvet applique. Hyderabad Dn.
Lent by Government Museum, Hyderabad.

SECRET

CIA 0181 0.1 1000 1000 018

1000 1000 018

1000 1000 018

1000 1000 018

1000 1000 018

1000 1000 018

1000 1000 018

1000 1000 018

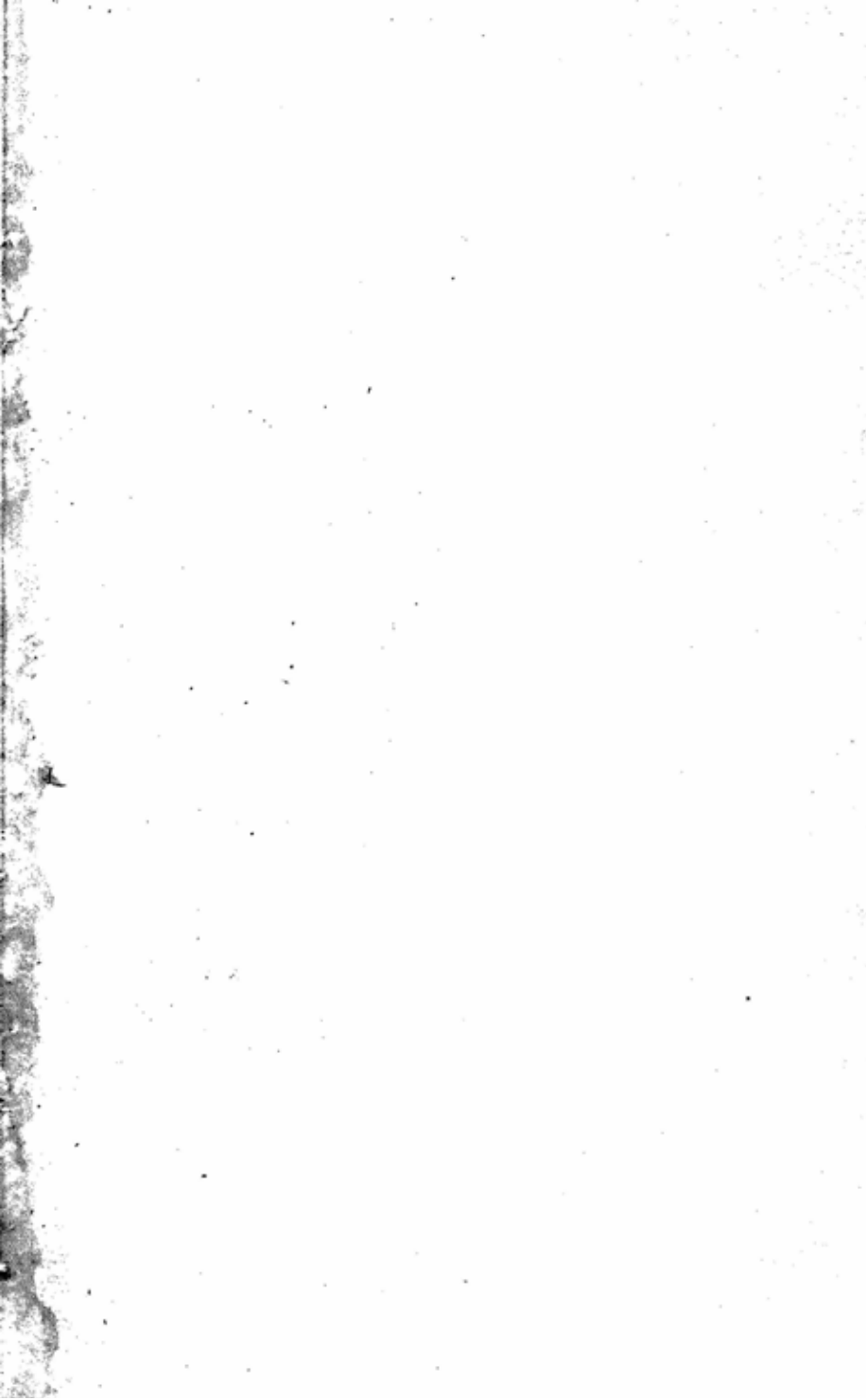
1000 1000 018

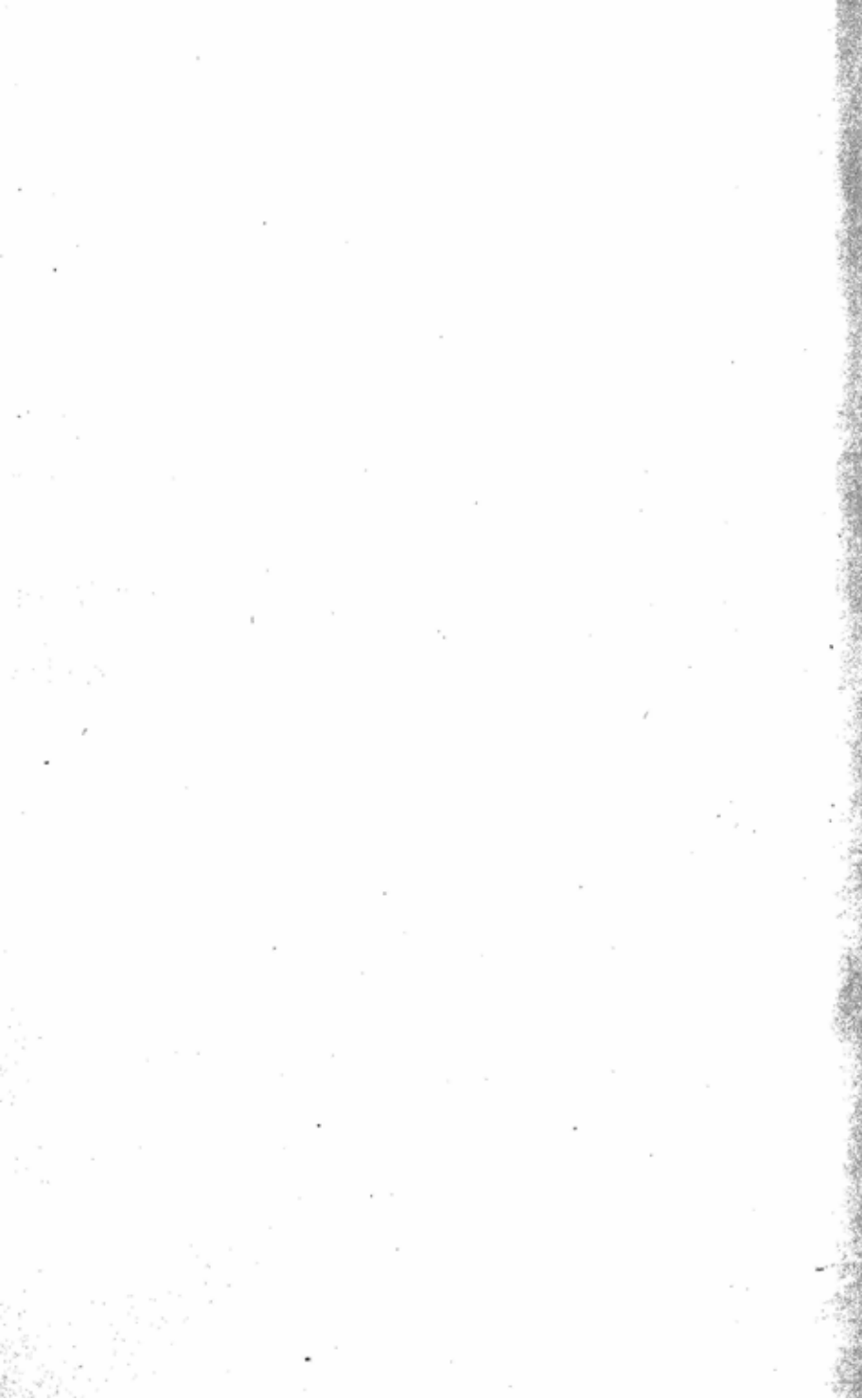
1000 1000 018

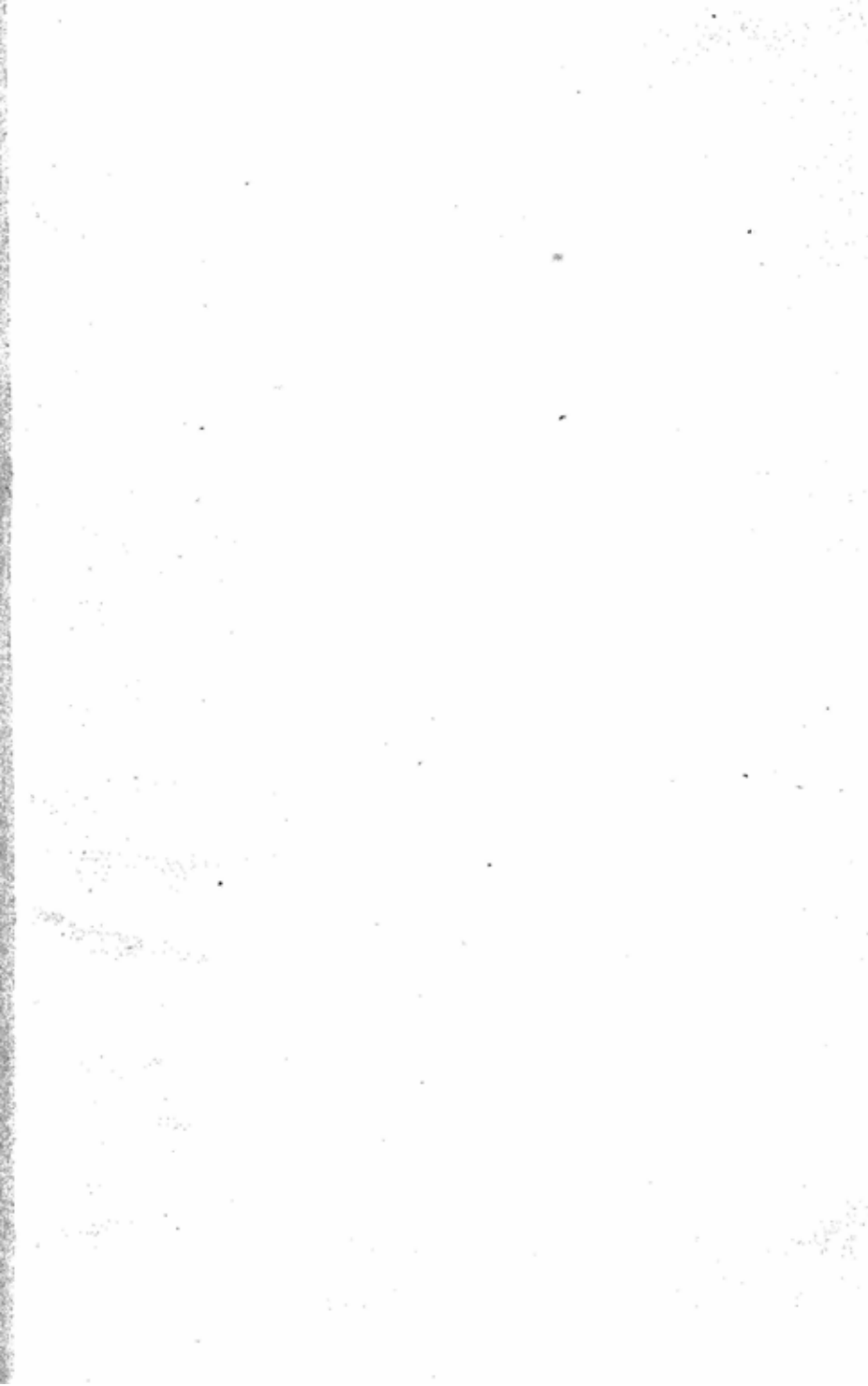
1000 1000 018

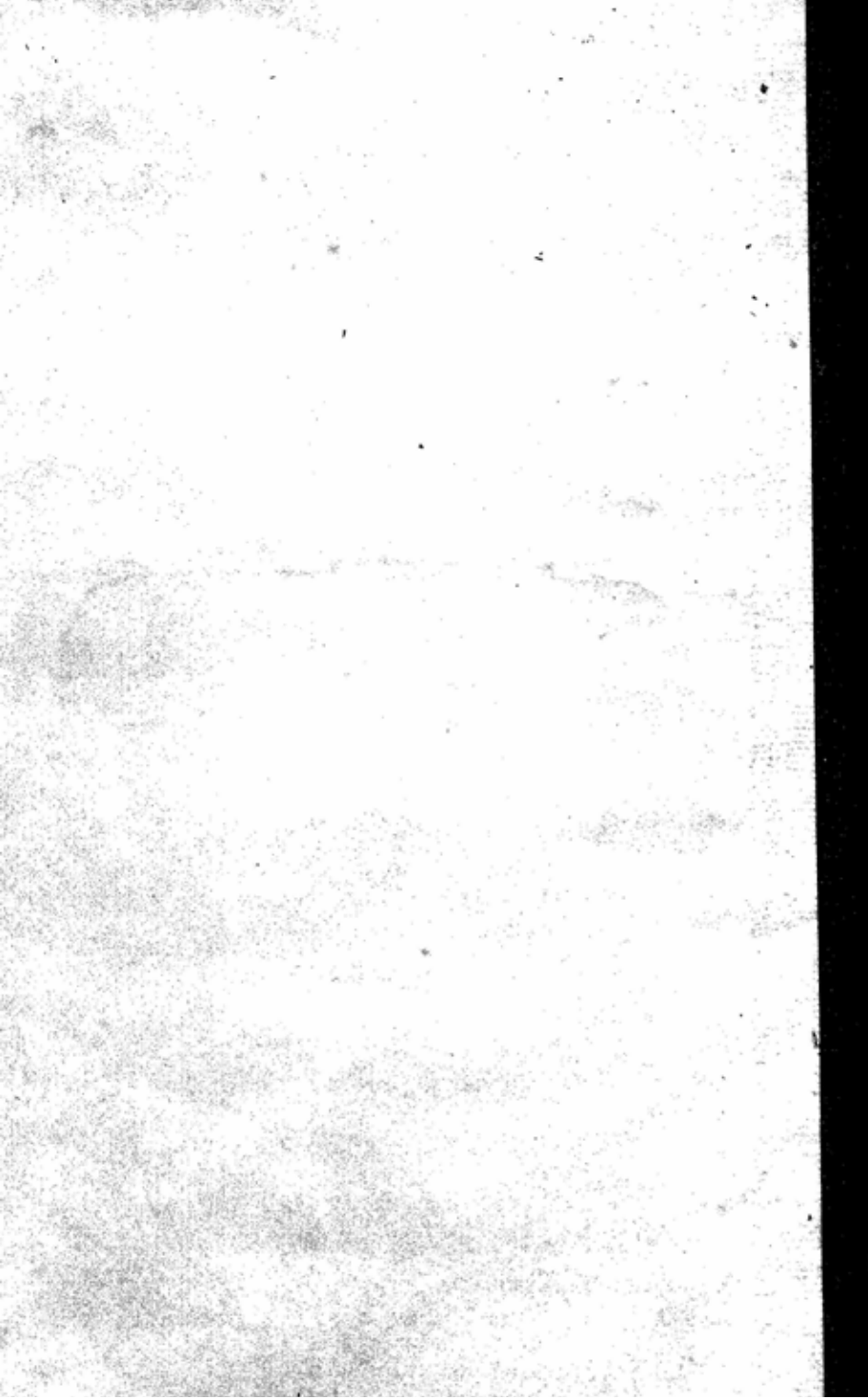
1000 1000 018

1000 1000 018









"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY

GOVT. OF INDIA
Department of Archaeology
NEW DELHI

Please help us to keep the book
clean and moving.
